



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Meadows, Lora L.

WCT 759.19.797

**Harvard College
Library**



By Exchange



3 2044 081 499 824

Our Language

SECOND BOOK

BY

C. ALPHONSO SMITH, PH.D., LL.D.

Department of English
United States Naval Academy



B. F. JOHNSON PUBLISHING CO.

ATLANTA—RICHMOND—DALLAS

Educ.T 759.19.797
✓

HARVARD COLLEGE LIBRARY
BY EXCHANGE

JUN 17 1938

COPYRIGHT, 1906, BY
B. F. JOHNSON PUBLISHING CO.

All rights reserved

19-9—L.H.J.



OUR LANGUAGE

SECOND BOOK

Supplementary Historical Reading

PRICE, POSTPAID

Life of General Robert E. Lee <i>For Third and Fourth Grades</i>	\$.50
Life of General Thomas J. Jackson <i>For Third and Fourth Grades</i>.....	.50
Life of Washington <i>For Fourth and Fifth Grades</i>.....	.50
Life of General N. B. Forrest <i>For Fifth Grade</i> .....	.50
Life of General J. E. B. Stuart <i>For Fifth and Sixth Grades</i>.....	.50
Soldier Life in the Army of Northern Virginia <i>For Fifth Grade</i> .....	.50
Tennessee History Stories <i>For Third and Fourth Grades</i>.....	.50
North Carolina History Stories <i>For Fourth and Fifth Grades</i> .....	.50
Texas History Stories <i>For Fifth and Sixth Grades</i>.....	.50
Half-Hours in Southern History <i>For Sixth and Seventh Grades</i>.....	.75
The Yemassee (Complete Edition) <i>For Seventh and Eighth Grades</i>.....	.75

(Ask for catalog containing list of other supplementary reading)

B. F. JOHNSON PUBLISHING COMPANY
RICHMOND, VA.

PREFACE

IN preparing this book, the author has borne in mind Shakespeare's words, "No profit grows where is no pleasure ta'en." If the pupil finds no pleasure in his text-book, he will get no profit from it. In every section, therefore, the effort has been made to interest and attract the pupil by meeting him on his own level, by recognizing his own individuality, and by calling into play the powers of expression with which every normal child is endowed by nature.

The author has always believed that language and literature should be studied together. He has tried, therefore, to inspire in the pupil a love of good literature, as well as to impart a knowledge of correct expression.

C. ALPHONSO SMITH.

Supplementary Reading

"Tell Me A Story"

Price, Postpaid

Mrs. Lida B. McMurry. For the First Grade .36

So-Fat and Mew-Mew

Georgiana Craik May. For the First Grade .36

Grimm's Fairy Stories

M. W. Haliburton and P. P. Claxton. For
the First and Second Grades36

Fifty Famous Fables

Lida B. McMurry. For the Second Grade.... .36

Around the Lightwood Fire

Caroline M. Brevard. Indian Myths and
Legends. For the Third Grade..... .45

From the Land of Stories

P. P. Claxton. A delightful little volume of
fairy tales adapted from the German. For
the Third Grade30

Wonder Tales

Hans Andersen. For the Third Grade..... .50

Stories of Bird Life

T. Gilbert Pearson. For the Grammar Grades .60

The Gold Bug and Other Selections (Poe)

R. A. Stewart. For the Grammar Grades..... 36

(Ask for catalog of other books for supplementary reading)

B. F. Johnson Publishing Company

RICHMOND, VA.

CONTENTS

PART I

SECTION	PAGE
1. Assertive Sentences	11
2. Anecdotes	13
3. Interrogative Sentences	15
4. Character Studies	17
5. Imperative Sentences	23
6. Quotations from the Bible	25
7. Exclamatory Sentences	29
8. Quotations from Shakespeare	31
9. Subject and Predicate	34
10. Big and Little Words	40
11. Parts of Speech : Nouns	43
12. Spelling	47
13. Pronouns	52
14. Misinterpretations of Literature	54
15. Verbs	59
16. Punctuation	61
17. Adjectives and Adverbs	67
18. Studies in Literature	69
19. Prepositions	77
20. Studies in Literature	78
21. Conjunctions and Interjections	86
22. The Paragraph	89
23. I. Paragraph Topics	95
24. II. Paragraph Topics	100
25. III. Paragraph Topics	104
26. Composition Work	109

PART II

PAGE

27. Letter-Writing	110
28. Letters from Famous Men	115
29. Composition Work	125
30. I. The Sentence	126
31. II. The Sentence	129
32. III. The Sentence	133
33. Composition Work	136
34. The Phrase	136
35. Kinds of Nouns	138
36. Gender of Nouns	144
37. Number of Nouns	147
38. Case of Nouns	153
39. Composition Work	159
40. Pronouns	162
41. Composition Work	171
42. Singular and Plural Verbs	172
43. Tense	176
44. Mood	186
45. Voice	191
46. Infinitives and Participles	194
47. Composition Work	199
48. Adjectives	200
49. Composition Work	207
50. Adverbs	208
51. Composition Work	214
52. Prepositions, Conjunctions, and Interjections	217
53. Composition Work	221
54. Analysis and Parsing	222
INDEX	235





(10)

The Whistling Boy

OUR LANGUAGE

SECOND BOOK

PART I

SECTION 1

ASSERTIVE SENTENCES

Since the time you learned to talk, you have been using sentences. You think in sentences, you speak in sentences, you read in sentences, and you have learned to write in sentences.

Look at the picture on the opposite page and tell in complete sentences six things about it. Write your sentences in a column, thus:

1. I see a boy.
2. The boy is whistling.

Notice that the sentences you have written tell, or assert, something about the picture. They are statements or assertions. We may therefore call them assertive sentences.

A Sentence is a group of words expressing a complete thought.

A sentence in the form of a statement is an Assertive Sentence.

In the following exercises take care to begin each sentence with a capital letter, and to end it with a period.

EXERCISE 1

Make an assertive sentence about each of the following:

Saturday	the sky	the schoolroom
the weather	my lessons	one of my friends
the sun	my home	a book that I like

EXERCISE 2

Make sentences that tell the use of each of the following:

iron	horse	umbrella	spade
corn	water	chalk	hammer
hay	pen	wool	axe

EXERCISE 3

Write five assertive sentences about what you saw on your way to school.

EXERCISE 4

Tell in assertive sentences the story suggested to you by the picture of "The Whistling Boy" (page 10); follow this outline:

1. Preparations for the fishing trip.
2. Where he went to fish.
3. What he caught.
4. His return home.

SECTION 2

ANECDOTES

The anecdote is the simplest form of the short story. Every anecdote should have a point, and the point should be clearly brought out in the telling. Here are four anecdotes spoiled in the telling:

I

A. to B.—“That’s a short coat your are wearing, Bob.”

B. to A.—“Yes, but it will be *long enough* before I get another.”

A. to C.—“Bright chap, that boy Bob. I told him his coat was too short, and he said, ‘Yes, but it will be *a long time* before I get a new one. Ha, ha, ha!’”

And A. wonders why C. doesn’t join in the laugh.

II

An English woman, visiting in America, observed extensive peach orchards.

“What do you do with so much fruit?” she asked an American.

“Oh, we eat what we can and can what we can’t,” was the reply.

The English woman was delighted with this reply, and upon her return home, said: “I heard such a good joke in America. I asked what they did with all the fruit they raise, and an American replied, ‘We eat what we can and *tin the rest.*’”

III

Mr. Wilkins entered the room of Dr. Barton, Warden of Merton College, Oxford, and told him that Dr. Vowel, a noted physician, was dead.

"What!" exclaimed Dr. Barton, "Dr. Vowel dead! Well, I'm glad it was neither U nor I." The bystanders laughed, but Mr. Wilkins did not.

"How did Dr. Barton take the death of Dr. Vowel?" inquired a friend of Mr. Wilkins a few days later.

"Why," said Mr. Wilkins, "he didn't say anything except, 'I'm glad it's neither one of us.'"

IV

"On one occasion," remarked ex-Ambassador Joseph H. Choate, "I was telling the joke about the difference in the manner of death between the barber and the sculptor—the answer being that while the barber curls up and dyes, the sculptor makes faces and busts.

"One of the Englishmen to whom I was relating this, seemed to be particularly impressed by it, and a few days after I heard him trying to tell it, with the following results":

"I heard an awfully good story the other day about the difference between a barber and a sculptor. It makes me laugh even now to think of it. You see, the barber curls up and busts, while the sculptor makes faces and dies. Pretty good, isn't it, bah Jove?"

"And," continued Mr. Choate, "I really believe that he is still wondering why the story didn't make a hit, and attributing its failure to the stupidity of his audience."

EXERCISE 1

1. What are the most important words in each of these anecdotes?
2. Could these words be omitted in the telling?
3. Might you omit or change other words without sacrificing the point?
4. Are there any sentences not assertive in the three anecdotes?

EXERCISE 2

1. Close your books and retell each of these anecdotes, taking care to bring out the main point.
2. Narrate some other anecdote that you have heard.

EXERCISE 3

Are there any assertive sentences in Exercise 1? in Exercise 2?

SECTION 3

INTERROGATIVE SENTENCES

Look again at the picture of "The Whistling Boy" (page 10), and ask six questions about it. Write your questions in a column, thus:

1. What has the boy in his hand?
2. Where is he going?

Notice that these sentences do not tell, or assert, anything about the boy; they simply ask questions about him. Such sentences are called interrogative sentences.

A sentence in the form of a question is an Interrogative Sentence.

Remember that—

An interrogative sentence must be followed by a question mark or interrogation point.

EXERCISE 1

Make interrogative sentences about each of the following:

the chalk	the blackboard	the next holiday
my arithmetic	my pencil	a favorite story
John's dog	the eraser	last Christmas

EXERCISE 2

Ask five questions about things you can see from the window.

EXERCISE 3

Suppose that one of your schoolmates has lost his knife. Write five interrogative sentences about the knife.

SECTION 4

CHARACTER STUDIES

A great deal of the literature that you will read consists of character sketches. In the works of Shakespeare, the greatest English poet, there are two hundred and forty-six distinctly drawn characters; in the novels of George Eliot, the greatest woman novelist, there are one hundred and seven characters; in the works of Charles Dickens, one hundred and two; in those of Thackeray, forty.¹ Think what a splendid imagination and what an intimate knowledge of human nature these great writers must have had! Think, too, of the wisdom and sympathy and common sense that they gained by observing human life so closely and meditating on it so deeply!

The poet or novelist does not usually *say* that such and such a character is good or bad; he lets the character reveal himself by his own words and actions. Sometimes a writer gives us an index to a man's character by telling us how tidy or untidy his clothing is, how shabby his home or farm is, or even how neglected his horse or cow looks. We need to remember at all times that everything that we do or say, every friend

¹ These estimates are taken from Charles F. Johnson's *Elements of Literary Criticism*, pp. 88-90.

with whom we associate, everything that we own and have to care for, is a sort of mirror in which our own character is reflected.

In reading a description of any sort, but especially in reading a character sketch, the important thing is to *visualize* the scene. That is, read the sketch so carefully and so frequently that you can actually see in your imagination all that you have read. Visualization is a big word, but it furnishes one of the keys to the enjoyment of literature.

Here are some sketches for the study of character. Visualize each one and see if you cannot answer all the questions asked.

I

Hilda, who did not understand English very well, used to write down every disagreeable word that was said to her, lest she should by any possibility forget it. One day she went to her employer complaining bitterly of some unkind speech which had hurt her feelings.

"What was it, Hilda?" asked her employer, full of sympathy.

"Oh, I don't know," replied Hilda, clasping her hands in distress. "I had it all written down, but I have lost the paper."

EXERCISE

1. Do you think you would like to have Hilda as a friend?

2. What seems to have been the chief trait in her character?

3. How many interrogative sentences are there in this sketch?

II

In the Bible, Judas Iscariot is represented as speaking only four times. Here is what he said:

(a) Why was not this ointment sold for three hundred pence and given to the poor? *John 12:5*

(b) Master, is it I? *Matthew 26:25*

(c) And forthwith he came to Jesus and said, Hail, Master; and kissed him. *Matthew 26:49*

(d) I have sinned in that I have betrayed the innocent blood. *Matthew 27:4*

EXERCISE

1. What trait of character is brought out in each of Judas's speeches?

2. Which one of these speeches seems to you sincere?

3. Sum up the character of Judas as outlined in what he said.

NOTE.—You cannot visualize the scenes presented in these quotations from the Bible unless you know in each case when, where, and to whom Judas spoke. If you do not remember the circumstances, turn to the passages in the Bible and read the fuller account.

III



[Charles Dickens, a famous English novelist, was born in 1812, and died in 1870. His *Christmas Carol* appeared in 1843. His most popular novel is *David Copperfield*, which contains a sketch of his own early life.]

The door of Scrooge's counting-house was open, that he might keep his eye upon his clerk, who, in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.

"A merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation Scrooge had of his approach.

"Bah!" said Scrooge; "humbug!"

"Christmas a humbug, uncle! You don't mean that, I am sure?"

"I do. Out upon merry Christmas! What's Christmas time but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I had my will, every idiot who goes about with 'Merry Christmas' on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart! He should!"

"Uncle!"

"Nephew, keep Christmas in your own way, and let me keep it in mine."

"Keep it! But you don't keep it."

"Let me leave it alone, then. Much good may it do you! Much good it has ever done you!"

—CHARLES DICKENS: *Christmas Carol*

EXERCISE

1. What traits of character does Scrooge display in the treatment of his clerk?
2. What traits does he display in his replies to his nephew?
3. What do you think of the clerk? of the nephew?

IV



[Washington Irving, an American historian, essayist, and novelist, was born in New York in 1783, and died in 1859. His best-known work is *The Sketch-Book*, which contains the story of *Rip Van Winkle*.]

In fact, he [Rip Van Winkle] declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong, in spite of him. His fences were continually falling to pieces; his cow would either go astray, or get among the cabbages; weeds were sure to grow quicker in his fields than anywhere else; the rain always made a point of setting in just as he had some out-door work to do; so that though his patrimonial estate had dwindled away under his management, acre by acre, until there was little more than a mere patch of Indian corn and potatoes, yet it was the worst conditioned farm in the neighborhood.

His children, too, were as ragged and wild as if they belonged to nobody. His son Rip, an urchin begotten in his own likeness, promised to inherit the habits, with the old clothes, of his father. He was generally seen trooping like a colt at his mother's heels, equipped in a pair of his father's cast-off galligaskins, which he had much ado to hold up with one hand, as a fine lady does her train in bad weather.

—WASHINGTON IRVING: *Rip Van Winkle*

EXERCISE

1. What do you learn of Rip's character from the description of his farm?
2. Was he better as a father than as a farmer?
3. Sum up his character as illustrated in this extract.

SECTION 5

IMPERATIVE SENTENCES

When we had finished our work the teacher said :

1. Get your hats and wraps.
2. Form in line.
3. Please make as little noise as possible.
4. Now let me see how quietly you can march out.

Notice that these sentences do not assert or ask anything. The first two express commands; the last two express requests or entreaties.

A sentence in the form of a command or entreaty is an Imperative Sentence.

An imperative sentence is usually followed by a period.

EXERCISE 1

Tell which of the following sentences express commands and which express requests or entreaties:

1. Be kind to the poor.
2. Go home at once.
3. Please lend me a pencil.
4. You must be quiet.
5. Mary, please go with me.
6. Let us be up and doing.
7. Stop your noise.
8. Forgive us our trespasses.

EXERCISE 2

1. Write sentences bidding children (1) to be kind to animals; (2) to obey their parents; (3) to study their lessons.

2. Write sentences in the form of entreaties containing a request (1) of your schoolmates; (2) of your father; (3) of your teacher.

EXERCISE 3

1. Write five sentences, each giving a command.
2. Write five sentences, each containing a request.

SECTION 6

QUOTATIONS FROM THE BIBLE

It is not a good practice to interlard our conversation with quotations. But we should be able to recognize and to understand the more common quotations whenever we hear them. This is especially true of quotations from the Bible and Shakespeare, more quotations being made from these two books than from all others combined.

Let us memorize the following quotations, not only because we may find them in our reading, but because of the richness of their thought and the beauty of their language :

1. Entreat me not to leave thee or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God.

Ruth 1:16

This speech of Ruth's needs no comment. It should be memorized for its pure beauty. As you repeat it aloud, observe the rhythm and balance of its parts.

2. Thy word is a lamp unto my feet, and a light unto my path.

Psalms 119:105

Observe the same sort of balance here. Point out

this balance wherever it is found in the quotations following. It is, as you would infer, a characteristic of Hebrew poetry.

3. Pride goeth before destruction, and a haughty spirit before a fall.

Proverbs 16 : 18

The two divisions of this sentence mean about the same thing. Is this true of the two parts of the preceding quotation? What word is understood between *spirit* and *before*?

4. He that hath knowledge spareth his words.

Proverbs 17 : 27

A great French mathematician, Pascal, once added this postscript to a long letter; "Pardon the length of this letter; if I had had more time, I should have written you a *shorter* letter." Why would it have been shorter?

5. He that hath pity upon the poor lendeth unto the Lord.

Proverbs 19 : 17

Explain this, and give an illustration.

6. A good name is rather to be chosen than great riches.

Proverbs 22 : 1

Compare this quotation with these famous lines from Shakespeare:

Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 'tis something,
nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed.

Othello

7. The race is not to the swift, nor the battle to the strong.

Ecclesiastes 9:11

To whom, then, is the race? the battle?

8. They have sown the wind, and they shall reap the whirlwind.

Hosea 8:7

Express this in other words, and give illustrations.

9. Judge not according to the appearance.

John 7:24

Compare with Shakespeare's line,

All that glisters is not gold.

Merchant of Venice

10. The truth shall make you free.

John 8 : 32

Give several examples of how truth makes free, and how ignorance enslaves.

11. And now abideth faith, hope, charity, these three; but the greatest of these is charity.

1 Corinthians 13 : 13

State in your own words the difference between faith, hope, and charity. Remember that "charity" means "love."

12. Or ever the silver cord be loosed, or the golden bowl be broken; or the pitcher be broken at the fountain, or the wheel broken at the cistern.

Ecclesiastes 12 : 6

This beautiful verse is supposed to be a double image of death. The words preceding the semicolon describe a lamp (golden bowl) hanging by a silver cord. As an image of death, the golden bowl is the skull; the silver cord is the spinal marrow which runs up into the brain. The words following the semicolon describe a fountain, or cistern, from which water is drawn by a pitcher let down by a rope running around a wheel. When the pitcher and wheel are broken, no water can be drawn. So at death the machinery of the body stops.

SECTION 7

EXCLAMATORY SENTENCES

I

As the train rushed out of the station, John, who was sitting next to the window, exclaimed:

1. How fast we are going!
2. Look at that big haystack!
3. What fun I could have sliding down it!
4. How sorry I am that we cannot stop!
5. Hear the whistle blow!

In his excitement, John makes use of the foregoing sentences in order to express his feelings of surprise, joy, sorrow, etc. These sentences are called exclamations or exclamatory sentences. In conversation we recognize the exclamation by the tone of the voice; but in writing it is usually shown by the exclamation point (!).

A sentence in the form of an exclamation is an Exclamatory Sentence.

An exclamation or an exclamatory sentence is usually followed by an exclamation point.

EXERCISE

Make an exclamatory sentence about (1) the beauty of the sunset; (2) a difficult task you have to perform;

(3) a favorite game; (4) the fire. Write your sentences on the blackboard.

II

To express sudden or strong feeling, the exclamation point may be used after a word, or a group of words, instead of after the whole sentence.

EXERCISE 1

Study the punctuation of the following sentences; write them from dictation:

1. "Treason! Treason!" cried the speaker.
2. Ho, warden! let the portcullis fall.
3. I am going, O Nokomis!
On a long and distant journey.
4. Hark! hark! the lark at heaven's gate sings.
5. O cuckoo! shall I call thee bird,
Or but a wandering voice?
6. Boatman, come! thy fare receive;
Thrice thy fare I gladly give.
7. Lo! the day dawns.
8. Sunbeam! what gift has the world like thee?
9. Hear the mellow wedding bells,
Golden bells!
What a world of happiness their harmony foretells!

EXERCISE 2

Copy ten exclamations or exclamatory sentences from your reader for discussion in the class.

SECTION 8

QUOTATIONS FROM SHAKESPEARE



[William Shakespeare, the greatest of English poets, was born in Stratford in 1564, and died in 1616. Selections from his most famous works are given in this Section.]

Memorize and explain the following quotations from Shakespeare :

1. I have no other but a woman's reason:
I think him so, because I think him so.

Two Gentlemen of Verona

-
2. The lunatic, the lover, and the poet
Are of imagination all compact:

One sees more devils than vast hell can hold,
 That is, the madman: the lover, all as frantic,
 Sees Helen's beauty in a brow of Egypt:
 The poet's eye, in a fine frenzy rolling,
 Doth glance from heaven to earth, from earth to
 heaven;
 And as imagination bodies forth
 The forms of things unknown, the poet's pen
 Turns them to shape and gives to airy nothing
 A local habitation and a name.

A Midsummer-Night's Dream

"Helen's beauty" means unsurpassed beauty, Helen of Troy being the most beautiful woman of ancient times. "A brow of Egypt" means a dark, forbidding brow.

3. The man that hath no music in himself,
 Nor is not moved with concord of sweet sounds,
 Is fit for treasons, stratagems, and spoils.

Merchant of Venice

4. Sweet are the uses of adversity,
 Which like the toad, ugly and venomous,
 Wears yet a precious jewel in his head;
 And this our life, exempt from public haunt,
 Finds tongues in trees, books in the running brooks,
 Sermons in stones, and good in everything.

As You Like It

Of course the toad does not wear a "jewel in his

head." The phrase, "exempt from public haunt," means away from houses and cities.

5. Thrice is he armed that hath his quarrel just,
And he but naked, though locked up in steel,
Whose conscience with injustice is corrupted.

II Henry VI

Compare with Davy Crockett's motto in the War of 1812:

Be sure you're right, then go ahead.

6. The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.

Julius Caesar

It used to be thought that a man's fate was determined by the arrangement of the stars in the heavens on the night of his birth. An "underling" is an inferior.

7. To be, or not to be: that is the question.

Hamlet

Hamlet is debating whether to commit suicide or not. "To be, or not to be," means to live, or not to live.

8. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart.

Hamlet

9. When sorrows come, they come not single spies,
But in battalions.

Hamlet

10. There is a divinity that shapes our ends,
Rough hew them how we will.

Hamlet

SECTION 9

SUBJECT AND PREDICATE

Examine these sentences:

1. Snow | falls.
2. A very heavy snow | is falling rapidly.
3. He and I | stayed all night.
4. All the boys | have returned from the hunt.
5. Two old men and three little girls | were struck
by a falling tree and severely wounded.

The perpendicular line divides each of these sentences into two parts, a naming part and an asserting part. The part on the left of the perpendicular line names that of which something is asserted; the part on the right of the perpendicular line tells what is asserted of the first part. The first part is the subject; the second part is the predicate.

The Subject of a sentence names that of which something is asserted.

The Predicate of a sentence tells what is asserted of the subject.

How to Find Subject and Predicate.—

The subject of an assertive sentence may be found by asking certain questions; as,

1. What falls? *Snow.*
2. What is falling rapidly? *A very heavy snow.*
3. Who stayed all night? *He and I.*
4. Who have returned from the hunt? *All the boys.*
5. Who were struck by a falling tree and severely wounded? *Two old men and three little girls.*

The predicate of an assertive sentence may also be found by asking questions; as,

1. What is asserted of the snow? That it *falls.*
2. What is asserted of a very heavy snow? That it *is falling rapidly.*
3. What is asserted of "He and I?" That we *stayed all night.*
4. What is asserted of all the boys? That they *have returned from the hunt.*
5. What is asserted of two old men and three little girls? That they *were struck by a falling tree and severely wounded.*

EXERCISE 1

Point out the subject and the predicate in the following sentences:

- | | |
|-------------------|----------------|
| 1. Children play. | 3. Birds sing. |
| 2. Water freezes. | 4. Dogs howl. |

5. A large, ripe orange fell to the ground.
6. You and I have done our duty.
7. Farmers plant corn in the spring.
8. Benjamin Franklin was born in Boston, Massachusetts, in the year 1706.
9. Men, women, and children are invited.
10. He was killed by a blow on the head.
11. Two robins and one mocking bird have built nests in our yard.

EXERCISE 2

Point out the subject and the predicate in the following proverbs from Franklin's *Poor Richard's Almanac*. Try to tell in your own words what each proverb means :

1. A stitch in time saves nine.
2. One to-day is worth two to-morrow.
3. God gives all things to industry.
4. Little strokes fell great oaks.
5. The cat in gloves catches no mice.
6. A small leak will sink a great ship.
7. Silks and satins, scarlets and velvets, put out the kitchen fire.

Compound Subject and Compound Predicate.—

Compare these sentences :

1. John went home.
2. John and Henry went home.
3. John went home and helped his father.
4. John and Henry went home and helped their father.

The subject in sentence 1 names only one person, *John*; it is, therefore, a simple subject. The subject in sentence 2 names two persons, *John and Henry*; it is, therefore, a compound subject. The predicates in sentences 1 and 2 assert only one thing, *went home*; they are, therefore, simple predicates. The predicate in sentence 3 asserts two things, *went home and helped his father*; it is, therefore, a compound predicate. Sentence 4 has a compound subject and a compound predicate.

A subject having but one member is called a Simple Subject.

A predicate having but one member is called a Simple Predicate.

Two or more subject members having the same predicate form a Compound Subject.

Two or more predicate members having the same subject form a Compound Predicate.

NOTE.—Do not think that a subject of many words or a predicate of many words is necessarily compound. In such a sentence as, "That big, black, shaggy dog of yours is sleeping in our porch," neither the subject nor the predicate is compound. The subject names only one animal, *dog*, and the predicate asserts only one thing of him. The different members of compound subjects and of compound predicates are usually connected by *and*.

EXERCISE

1. Write five sentences, each containing a simple subject and a compound predicate.
2. Write five sentences, each containing a compound subject and a simple predicate.
3. Write five sentences, each containing a compound subject and a compound predicate.

Position of Subject and Predicate.—

The subject regularly precedes the predicate, but in many cases this order is reversed. If you remember that the subject names that of which something is asserted, and that the predicate tells what is asserted of the subject, you will have no difficulty in pointing out the subject and the predicate of a sentence, whatever the order of words may be. Sometimes a rearrangement of the order of a sentence will bring out the subject and predicate more clearly. In the following sentences the subjects are italicized:

1. Where did *you* go? = You did go where?
2. When did *he* see you? = He did see you when?
3. Whose book is *this*? = This is whose book?
4. What did *they* say? = They did say what?
5. Seldom have *I* seen such a sight. = I have seldom seen such a sight.
6. Here's *your* hat. = Your hat is here.

7. Then spake *Jesus* unto them. = Jesus then spake unto them.

NOTE. — The English language has two little words, *There* and *It*, which, in some of their uses, serve no other purpose than to permit the predicate to stand in front of the subject. We then call them “expletive *there*” and “expletive *it*.” When you rearrange the order of the sentence and put the subject before the predicate, these two little words drop out. There is nothing left for them to do:

1. There are *two halves* in every whole. = Two halves are in every whole.

2. There is *too much noise* in this room. = Too much noise is in this room.

3. It is wrong *to do that*. = To do that is wrong.

4. It is certain *that our earth revolves about the sun*. = That our earth revolves about the sun is certain.



EXERCISE

Point out the subject and predicate in these sentences:

1. Why did she tell him?
2. Rarely have I heard such a speech.
3. Whose hat have you?
4. Which one do you want?
5. Here's the very house.
6. There's trouble ahead of you.
7. It was a joy to be in her presence.
8. How old are you?
9. How foolishly he acted!

SECTION 10

BIG AND LITTLE WORDS

There was a time when people wrote not in words, but in pictures. If an Indian wished somebody to kill a dog, he sent a piece of bark containing the picture of a dead or dying dog. But civilized people have a great many thoughts that cannot be pictured; they use words instead. Isn't it wonderful that I can make you think of any object in the world by sending to you only a few letters of the alphabet? Isn't it wonderful that these little things called words can convey from one person to another every shade of thought, joy, grief, hope, or love?

I

There is, of course, a place in the English language for every word in the dictionary, big or little; but the habit of using big words where little words would do as well or better, is the worst habit into which you can fall. It is well to avoid big words as much as possible. Little words are usually not only simpler than big words, but more sincere. Did you ever notice that when a man is very much in earnest,

“When want or woe or fear is in the throat,”

he is apt to use only one-syllabled words?

NOTE.—A word of one syllable is a monosyllable; a word of more than one syllable is a polysyllable.

Observe the monosyllables in this extract:

Think not that strength lies in the big, round word,
Or that the brief and plain must needs be weak.
To whom can this be true who once has heard
The cry for help, the tongue that all men speak,
When want or woe or fear is in the throat,
So that each word gasped out is like a shriek
Pressed from the sore heart, or a strange, wild note
Sung by some fay or fiend?

—J. W. ALEXANDER: *The Power of Short Words*

EXERCISE

1. Among the quotations already given from the Bible (pages 25–28), find two that contain only monosyllables.

2. Among the quotations from Shakespeare (pages 31–34), find three in which all the words but one are monosyllables.

II

Dr. Samuel Johnson, a famous English writer of the eighteenth century, was noted for his use of polysyllabic words. His friend Goldsmith once said to him: "If you were to make little fishes talk, they would talk like whales." Here is the way a parodist¹

¹ A parodist is one who parodies, that is, burlesques or makes fun of another's style by exaggerating its faults.

thinks Dr. Johnson would have told how a man who had fallen into a river escaped drowning:

Having never learned to move through the water in horizontal progression,¹ if I had desponded, I should have perished; but, being for a moment raised above the element by my struggles, or by some felicitous casualty,² I was sensible of the danger, and immediately embraced the means of extrication.³ A cow, at the moment of my lapse,⁴ had entered the stream, within the distance of a protruded arm; and being in the act of transverse navigation⁵ to seek the pasture of the opposite bank, I laid hold on that part of the animal which is loosely pendent behind, and is formed by the continuation of the vertebræ.⁶ In this manner I was safely conveyed to a fordable passage, not without some delectation from the sense of the progress without effort on my part, and the exhilarating approximation of more than problematical deliverance.⁷ Shrieks of complorance⁸ on the part of my companions testified sorrow for my submersion, and safety was rendered more pleasant by the felicitations⁹ of sympathy.

Tell this story in simple words.

¹ to move through the water in horizontal progressions *means* to swim.

² felicitous casualty *means* happy accident.

³ embraced the means of extrication *means* tried to get out.

⁴ lapse *means* fall.

⁵ act of transverse navigation *means* the act of swimming across.

⁶ that part of the animal . . . vertebræ *means* the cow's tail.

⁷ exhilarating approximation . . . deliverance *means* the pleasing prospect of getting out.

⁸ complorance *means* compassion.

⁹ felicitations *means* congratulations.

III

James Fenimore Cooper, the American novelist who wrote the five "Leatherstocking Tales," often used longer words than were fitting. Bret Harte, an American humorist, parodies Cooper's style as follows¹:

JUDGE TOMPKINS: "Genevra, the logs which compose yonder fire seem to have been incautiously chosen. The sibilation² produced by the sap, which exudes copiously therefrom, is not conducive to composition."

GENEVRA: "True, father, but I thought it would be preferable to the constant crepitation³ which is apt to attend the combustion of more seasoned ligneous fragments."⁴

Put this conversation into simple words.

SECTION 11

PARTS OF SPEECH: NOUNS

All your life you have been learning to classify things. You classify books into dictionaries, novels, short stories, grammars; you classify flowers into roses, geraniums, daisies, violets; you classify trees into oaks, hickories, cedars, pines; you classify animals

¹ Judge Tompkins, seated before the fire, is speaking to his daughter Genevra.

² sibilation *means* hissing sound.

³ crepitation *means* crackling.

⁴ more seasoned ligneous fragments *means* drier wood.

into horses, cows, dogs, cats; you classify professional men into preachers, teachers, lawyers, doctors. These are by no means all of the classes into which we might divide books, flowers, trees, animals, and men; but these classes are sufficient to show how quickly the mind detects resemblances in groups of things, and makes these resemblances the basis of classification.

Classes of Words.—

When we talk about "the parts of speech," we mean nothing more than the classes into which words are divided according to what they do in the sentence. The basis of classification is not the length or the sound or the accent of the word, but the part that it plays in the sentence. When we divided men into preachers, teachers, lawyers, and doctors, we were classifying them according to what they do: preachers are those who preach; teachers are those who teach; and lawyers are those who practise law. In the same way we classify the words of a sentence into parts of speech: a noun is a word that does a certain thing in the sentence; a verb is a word that does an entirely different thing in the sentence; and so for all the other parts of speech. Though there are more than two hundred thousand words in the English language, they fall into only eight groups or families when classified according to what they do in the sentence. These groups are nouns, pronouns, verbs, adjectives,

adverbs, prepositions, conjunctions, and interjections. You have been using all of these eight parts of speech ever since you began to talk. In this lesson you will learn how to identify nouns.

Nouns.—

Study the italicized words in these sentences :

1. The *boys* loaded their *guns*.
2. The *books* are on the *table*.
3. *John* admires his *brother's* *courage* and *industry*.
4. *Byron* was born in *London, England*, and died in *Greece*.

The italicized words are nouns because they name the things spoken of in the sentences. The name of everything that you can see, taste, smell, hear, or touch, is a noun. The names of things that do not appeal to any of our five senses—such things as courage, faith, love, hope, gentleness—are nouns. The names of all persons and places are also nouns. The words *John*, *Byron*, *London*, *England*, and *Greece* are names that distinguish particular persons and places; they are proper nouns and must always begin with capital letters. As you would naturally suppose, nouns outnumber every other part of speech.

A Noun is the name of anything.

A Proper Noun is a name assigned as a distinguishing mark to some particular object.

Form and Function.—

Notice how words change their forms:

1. My *brother* is in New Orleans.
2. This is my *brother's* book.
3. My neighbor's *brothers* are not at home.
4. The prisoners *talk* more freely to-day than they *talked* yesterday.

The words *brother's* and *brothers* are different forms of the noun *brother*. The *'s* denotes possession; the letter *s* denotes plurality: it shows that there were several brothers. In the fourth sentence, the addition of *ed* to *talk* shows that the action took place in past time. These changes of form in words show that the words have different functions or duties to fulfill in the sentence.

Grammar is the study of the forms and functions of words in the sentence.

EXERCISE 1

1. Write the names of twenty objects that you see in the schoolroom.
2. Write the names of ten kinds of animals, ten kinds of trees, and ten kinds of books.
3. Write the names of six countries, six cities, six lakes, and six rivers.
4. Write the names of ten things that you cannot see, taste, smell, hear, or touch.

EXERCISE 2

Write the names of all the objects that you find in the picture on page 10.

SECTION 12

SPELLING

Before studying the rules of spelling, let us learn the meanings of some words that will have to be used:

1. A Suffix is a letter or combination of letters added to the end of a word:

s (in *boys*), *es* (in *benches*), *er* (in *colder*), *est* (in *hardest*), *ing* (in *buying*), *ed* (in *walked*), *ous* (in *famous*), etc.

2. The Vowels are a, e, i, o, u, and y.

NOTE 1.—No word can be formed without a vowel.

NOTE 2.—The vowels are *long* in these words: *hate*, *edict*, *child*, *so*, *use*, *fly*; they are *short* in *hat*, *bed*, *hit*, *hot*, *hut*, *hypocrite*.

3. The Consonants are the letters of the alphabet not included among the vowels.

4. Silent Letters are those not pronounced:

bone, *low*, *high*, etc.

NOTE.—Silent *e* is the most common of the silent vowels. It is usually found at the end of a word: *come*, *love*, *tame*, *hate*, *secure*, etc. It does not make a syllable.

5. An accented syllable is a syllable having an accent or stress upon it:

com'ing, oc cur', con fer', con'fer ence, en'ter, mar'vel ous, be gin'ning, re du'pli cate, etc.

Rules of Spelling.—

Shakespeare says that some persons "are born great, some achieve greatness, and some have greatness thrust upon 'em" (*Twelfth Night*). So, it may be said that some persons seem to be born good spellers, most persons have to achieve good spelling, and nobody ever yet had good spelling thrust upon him. In the effort to achieve good spelling, the following rules will be of great help:

RULE I.—When a word ends in silent e, drop the e before suffixes beginning with a vowel.

skate, skating; come, coming; take, taking; receive, receiving; bride, bridal; sale, salable; fame, famous; force, forcing, forcible.

NOTE.—In such words as *changeable*, *courageous*, *noticeable*, *peaceable*, *e* is retained to keep *g* and *c* from having the hard sounds that they have in *gable* and *cable*.

EXERCISE

1. What are the suffixes in the words given under Rule I?

2. Can you think of six other words ending in silent *e* to which *ing* may be added?

RULE II.—When a word of one syllable ends in a single consonant, preceded by a single short vowel, double the consonant before adding a suffix beginning with a vowel :

bud, budding, budded; wit, witty; mud, muddy, muddier, muddiest; rag, ragged; run, running, runner; sin, sinner, sinning, sinned; hot, hotter, hottest; mad, madder, maddest; red, redden, redder, reddest.

EXERCISE

1. What are the suffixes in the words enumerated above?
2. Why is the consonant not doubled in *finding*, *rowing*, *failing*, *godly*?
3. Do these words fulfill the conditions of the rule?

RULE III.—(1) When a word of more than one syllable has the accent on the last syllable, and this syllable ends in a single consonant preceded by a single short vowel, double the consonant before adding a suffix beginning with a vowel. (2) If the accent is not on the last syllable, do not double:

- (1) inter, interring, interred
confer, conferring, conferred
admit, admitting, admitted
begin, beginning, beginner
occur, occurring, occurred, occurrence
forget, forgetting, forgotten, forgettable
rebel, rebelling, rebelled, rebellion

- (2) bevel, beveling, beveled, beveler
 shiver, shivering, shivered
 travel, traveling, traveled, traveler
 enter, entering, entered
 marvel, marveling, marveled, marvelous
 quarrel, quarreling, quarreled, quarreler

EXERCISE

1. Why is the final consonant not doubled when *ing* and *ed* are added to *assault*, *reload*, and *remember*?
2. Do these words fulfill the conditions of the rule?

RULE IV.—When *ei* and *te* have the sound of long *e*, *c* is followed by *ei*, never by *te*; the other consonants are followed by *te*, rarely by *ei*:

ceiling; deceive, deceit; conceive, conceit; perceive;
 receive, receipt; bier; chief; believe; field; grief, grieve,
 grievance; fief; lief; thief; siege.

A SUGGESTION.—When uncertain about a vowel in a word, try to recall a kindred word in which the doubtful vowel receives the accent.

For example, shall I write *barbarous* or *barbarous*? The pronunciation does not tell, because the doubtful vowel is not clearly sounded. But by recalling the word *barbarian* or *barbarity*, in both of which the doubtful vowel receives the accent, all difficulty is removed; the unknown vowel is *a*, and the right spelling is *barbarous*.

We may thus learn the spelling of many words usually considered difficult. We shall, for example, be kept from writing—

arbitriment	by recalling	arbitration
derivative	“ “	derivation
grammar	“ “	grammatical
hypocrisy	“ “	hypocritical
author	“ “	authority
affirmative	“ “	affirmation
evangelist	“ “	evangelical
gladitorial	“ “	gladiator
preponderance	“ “	preponderate
preparation	“ “	prepare
preparatory	“ “	preparation
relative	“ “	relation

EXERCISE ¹

1. Name six suffixes that begin with a vowel.
2. Give the long and short sounds of each vowel.
3. Mention ten words ending in silent *e*.
4. What rule of spelling is illustrated by each of the following?—

moving	shield	quivering	canned
saddest	grinned	cantering	hated
imbedded	fiend	bilious	hatter

¹ NOTE TO TEACHER.—Do not leave this Section until the pupils have so assimilated the rules that they apply them without consciously recalling them

SECTION 13

PRONOUNS

Compare the following sentences:

1. Susan knew Harry at once, for *Susan* remembered scolding *Harry* one day for catching *Harry's* toe in the door-mat and tripping over the *door-mat* as *Susan* and *Harry* came in.

2. Susan knew Harry at once, for *she* remembered scolding *him* one day for catching *his* toe in the door-mat and tripping over *it* as *they* came in.

The first sentence is hardly a sentence at all. There is such a repetition and huddling together of nouns that the meaning is almost smothered; but in the second sentence, certain one-syllabled words take the place of the repeated nouns, and the sentence is smooth and intelligible. Words that take the place of nouns are pronouns. The most important of them are *I*, *we*, *you*, *he*, *she*, *it*, and *they*.

Like nouns, pronouns change their forms. To denote possession *I* becomes *my*, *we* becomes *our*, *you* becomes *your*, *he* becomes *his*, *she* becomes *her*, *it* becomes *its*, and *they* becomes *their*. When they follow a verb like *saw*, as in "He saw me," *I* becomes *me*, *we* becomes *us*, *you* and *it* remain the same, *he* becomes *him*, *she* becomes *her*, and *they* becomes *them*.

A Pronoun is a word used instead of a noun.

EXERCISE 1

1. What pronoun would you use in speaking of yourself? of your mother? of your brother? of your home? of your pets?
2. What pronoun do you use in speaking to anyone?
3. What pronoun would you use in speaking of your brother and yourself?

EXERCISE 2

Fill the following blanks with the proper pronouns and tell what nouns they stand for:

1. James was informed that if — did not study, — name would be dropped from the roll.
2. James, — are not studying as — ought.
3. These pears are large, but — are not ripe.
4. Brother and I told Lucy that if — did not come on, — would not wait for —.
5. — am going to write three letters to-day.
6. Many stars are invisible because — are so far away.

EXERCISE 3

Write six sentences, using one of these nouns in each of them; then write six sentences in which each noun is referred to by the proper pronoun:

James
sister

teacher
book

uncle
desks

SECTION 14

MISINTERPRETATIONS OF LITERATURE

Does not much of the standard literature that you read seem to you nothing but words, words, words? And is not this the case more often with poetry than with prose? The fault lies sometimes with the author: he has not simplified his thought; but in most cases the fault lies with the reader. He does not pause to ask himself seriously, What does this mean? He does not try to visualize (see page 18) the scene, or to put the thought into his own words.

Abraham Lincoln once said: "I can remember going to my little bedroom after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down, and trying to make out what was the exact meaning of some of their, to me, dark sayings. I could not sleep, though I often tried to, when I got on such a hunt after an idea, until I had caught it; and when I thought I had got it, I was not satisfied until I had repeated it over and over, until I had put it into language plain enough, as I thought, for any boy I knew to comprehend."

Here are some selections from well-known literature, and also some misinterpretations made in the schoolroom. Surely you can improve upon the latter.

I

How dear to this heart are the scenes of my childhood,
 When fond recollection presents them to view!
 The orchard, the meadow, the deep-tangled wildwood,
 And every loved spot which my infancy knew:
 The wide-spreading pond and the mill which stood by it,
 The bridge, and the rock where the cataract fell,
 The cot of my father, the dairy-house nigh it,
 And e'en the rude bucket which hung in the well,—
 The old oaken bucket, the iron-bound bucket,
 The moss-covered bucket which hung in the well.

—SAMUEL WOODWORTH: *The Old Oaken Bucket*

A pupil was sent to the blackboard to draw the scene presented by this stanza. She drew three large circles with a great many dots beneath. "What do you mean by that?" asked the teacher.

"Why, the three circles are the three buckets," was the reply, "and the dots stand for 'every loved spot which my infancy knew.'"

EXERCISE

1. Describe the bucket.
2. Why do you suppose the pupil thought there were three buckets?
3. Do you think she understood what was meant by the fourth line of the poem?
4. How many of these *spots* does Woodworth mention?

5. See if you can shut your eyes and visualize the whole scene.

6. What word in the first line means about the same thing as *spot* in the fourth line?

7. Which of these two words would you apply to the bucket?

8. Mention ten favorite spots or scenes at or near your home.

9. Compare Woodworth's stanza with the first stanza of Lord Byron's poem *On a Distant View of the Village and School of Harrow-on-the-Hill*:

Ye scenes of my childhood, whose loved recollection
Embitters the present, compared with the past;
Where science first dawned on the powers of reflection,
And friendships were formed, too romantic to last.

10. Who looked back with the greater pleasure on the scenes of his childhood, Woodworth or Byron?

II

The heights by great men reached and kept
Were not attained by sudden flight;
But they while their companions slept
Were toiling upward in the night.

—LONGFELLOW: *The Ladder of St. Augustine*

A schoolboy once gave the following interpretation of this stanza: Great men have not made flights very

suddenly. They have slept with their companions while they were toiling to keep the heights they had attained.

EXERCISE

1. Do you think the pupil mentioned above had any idea at all of the meaning of Longfellow's lines?
2. Did the fault lie with him or with Longfellow?
3. What do the first two lines mean?
4. Does the word *heights* mean real heights, like those of hills and mountains?
5. Does the word *flight* mean a real flying, like the flight of a bird?
6. What do the last two lines mean?
7. Express the meaning of the whole stanza in your own words.

III

To him who in the love of nature holds
 Communion with her visible forms, she speaks
 A various language. For his gayer hours
 She has a voice of gladness, and a smile
 And eloquence of beauty, and she glides
 Into his darker musings, with a mild
 And healing sympathy, that steals away
 Their sharpness, ere he is aware.

WILLIAM CULLEN BRYANT: *Thanatopsis*

This is how a pupil explained it¹: The man who

¹ This and the preceding illustration are taken from Caroline Le Row's *English as She is Taught*.

loves his nature, he holds connections with his form in a visible manner; he speaks a different language for his lively hours. Nature has a glad voice and smile and beauty. He goes into his darker musings with a mild and healing sympathy, and not with a sorrowful feeling that steals away their sharpness before he is aware of it.

NOTE.—Remember that the “visible forms” of nature are nothing but the trees and flowers and birds and streams that you see when you go into the woods. If you love these “visible forms,” do they not seem to speak to you? When you are happy, do they not seem to share in your happiness? And when you are unhappy, do they not cheer you up? In other words, does not nature seem to “rejoice with them that do rejoice, and weep with them that weep?” This is the Bible definition of sympathy (*Romans* 12:15). But you must be “in love” with nature, or she will not speak this “various language” to you.

EXERCISE

1. Do you suppose the boy who wrote the so-called explanation paused to ask or to think what was meant by the “visible forms” of nature?
2. What does the expression mean?
3. What is meant by holding “communion” with these forms?
4. What two kinds of language, or what two kinds of sympathy, are found in nature?

5. Compare Bryant's thought with these lines from Pope's *Odyssey*:

"Yet taught by time, my heart has learned to glow
For others' good, and melt at others' woe."

6. Sum up, now, in your own words, the lesson of Bryant's lines.

SECTION 15

VERBS

Study the italicized words in the following sentences:

1. The travelers *climbed* the mountain.
2. Brutus *stabbed* Caesar.
3. God *is* a spirit.
4. Several animals, now extinct, *existed* in Europe as late as the fifth century.
5. He *was dying* before help came.
6. He *had been sleeping* all night.

The italicized words and groups of words are not the names of things. Some of them (*climbed, stabbed*) tell what certain persons did: they express action; others express mere being or existence (*is, existed*); while others express state of being (*was dying, had been sleeping*).

A Verb is a word or group of words used to express action, being, or state of being.

When a verb consists of a group of words it is usually called a **Verb Phrase**.

The verbs that are most frequently used to form verb phrases are *is, are, was, were, may, might, can, could, shall, should, will, would, has, have, had, does, do, did*:

1. He is running.
2. The horse was trotting.
3. We may miss our train.
4. I can help you.
5. I shall be on time.
6. I will do what I can.
7. He has seen her.
8. He had studied all night.
9. They do not intend to remain.

EXERCISE 1

Put verbs or verb phrases in the following blanks:

1. The fishermen — to the river.
2. We — our boat down the stream.
3. The dog — the rabbit.
4. The children — in the nursery.
5. I — a gun and a pony.
6. The soldier — by a bullet.
7. He — all night long.
8. This poor man — by a good doctor.
9. Robert, don't — me alone.
10. Who — you about it?

EXERCISE 2

How many verbs or verb phrases are suggested by the picture on page 10? Make complete sentences, and underscore the verbs and verb phrases; thus,

The boy carries a basket.

He is whistling.

SECTION 16

PUNCTUATION

You have already learned many of the rules of punctuation, and you have been using punctuation points ever since you began to write. When you speak, you invariably make certain pauses that serve to show which words are to be grouped together and which are to be separated. For example, if you say: "As soon as I had again loaded my gun, a rabbit jumped up," you make a pause after *gun*, and this pause shows that you consider *gun* as the end of one group of words, and *a* as the beginning of a second group. These groups are closely related, or you would make a longer pause than you do.

Punctuation, then, does for the eye what the voice does for the ear. It is best learned not by long rules, but by close observation and constant practice.

The **Period** or *full stop* is used after assertive and imperative sentences. It is used also after abbreviations:

Mr. J. A. Hart, Ala. (Alabama), Del. (Delaware), viz. (namely), A. M. or a. m. (before noon), P. M. or p. m. (after noon), A. B. or B. A. (bachelor of arts), A. M. or M. A. (master of arts).

NOTE.—Assertive, imperative, and even interrogative sentences may be followed by an exclamation point instead of by a period, but only when they express strong emotion:

It's a shame! Get out! He a thief!

The **Colon** is used after *thus, as follows, this, these, etc.*, when they indicate that something is to follow:

1. She spoke thus: "The tide is rising, but I am rising with it."

2. The marks of punctuation are these: the period, the colon, the semicolon, the comma, the dash, the interrogation point, the exclamation point, and quotation marks.

NOTE.—When the colon follows the salutation in a letter, it is usually strengthened by a dash; but good usage varies. If a quotation contains several sentences or a long sentence, the word of saying is followed by the colon even when *thus, as follows, etc.*, are not used; as, He then said: "I cannot submit to this treatment, and will not."

The Semicolon is used before *and* or *but* in sentences already subdivided by commas :

1. Liberty, when it does not spell license, is essential to a democracy; and it is of a democracy that we are speaking.

2. The wind, which lasted till noon, blew bitterly in our faces; but we were too happy to heed it.

NOTE.—In some of its uses the semicolon shades into the period. When a group of short sentences, especially if built alike, develop the same thought, the semicolon may be used; but the period is equally correct. The period might be used instead of the semicolon in the following selection:

Weeds are great travelers; they are, indeed, the tramps of the vegetable world. They are going east, west, north, south; they walk; they fly; they swim; they steal a ride; they travel by rail, by flood, by wind; they go underground.

JOHN BURROUGHS: *Weeds*

The Comma is more used than any other mark of punctuation. It indicates a slight pause in the reading and serves to separate words or groups of words which are closely related. The following sentences illustrate the most frequent uses of the comma :

1. I tried my best to see him, but he evaded me every time.

2. Robert E. Lee, who was born in Westmoreland County, Va., Jan. 19, 1807, died in Lexington, Va., Oct. 12, 1870.

3. Shakespeare, the greatest poet that England has produced, died in 1616.

4. Yours truly,
Robert G. Vaughn, Jr.

5. Longfellow, Lowell,¹ and Whittier were the most popular poets of New England.

6. If you do little things well, you will do great things well.

7. My friend, I am sure you are mistaken.

8. "I don't understand it," said John.

9. Nevertheless, I will do what I can.

10. You came, however, at exactly the right time.

11. He is a tall, slim, awkward man.

12. Oh, how beautiful!

NOTE.—Do not confound the comma with the period. Complete sentences must not be separated by the comma, but by the period or semicolon. Note carefully these sentences, each of which is correctly punctuated:

1. It was a gloomy room. There was not even one window in it.
2. It was a gloomy room; there was not even one window in it.
3. It was a gloomy room, for there was not even one window in it.
4. Man proposes. God disposes.
5. Man proposes; God disposes.
6. Man proposes, but God disposes.

¹ Pupils should be drilled in this use of the comma. It was once customary to omit the comma before *and*, *or*, *nor*, in sentences of this sort; but to-day the most careful writers do not omit it. Of course, if the series contains but two members—"Longfellow and Lowell were popular poets"—no comma is used.

The **Dash** is used chiefly to denote an unexpected break in the sense or sentiment:

1. We crept forward on our hands and knees until—well, you know the rest.
2. He told me that his fondest early memories were of orchards, streams, pet dogs, pretty girls, and—pies.

NOTE.—For the colon *plus* the dash, see page 62, Note.

The **Interrogation Point** is used after every complete question:

1. Where is it?
2. Who told you?
3. "Whom did you see?" I asked.

NOTE.—When several questions follow one another in a series, it is best to begin only the first with a capital:

When did you find it? where? in whose house?

The **Exclamation Point** is used after exclamatory groups, and may be used instead of the comma after *oh*, *alas*, *ah*, etc.:

1. What a perfect day it is!
2. What a glorious sunset!
3. Oh! I forgot all about it.

NOTE 1.—The last sentence might be written thus: Oh, I forgot all about it. Or, if said with great emotion, the sentence might be ended with an exclamation point, even though one had been used after *Oh*.

NOTE 2.—When several exclamatory groups follow one another in a series, it is best to begin only the first with a capital:

What an excellent book! how skillfully written! how daintily bound!

Quotation Marks are used at the beginning *and at the close*¹ of a direct quotation, and may be used in writing the names of books, magazines, poems, essays, and newspapers:

1. "I cannot come until to-morrow," said he.
2. "I cannot come," said he, "until to-morrow."
3. In the last number of "Harper's Monthly" there is a criticism of Shakespeare's "Hamlet."

NOTE.—You will notice that there are no quotation marks in the Bible. They had not come into use when the Bible was translated into English (1611 A.D.).

EXERCISE 1

1. Name the chief uses of each of the marks of punctuation except the comma.
2. Construct twelve other sentences on the model of those already cited in illustration of the comma.

EXERCISE 2

As an exercise in punctuation, write five quotations from the Bible and five from Shakespeare.

¹ These words are italicized because there is a tendency on the part of pupils, as persistent as it is confusing, to omit the quotation marks at the close of a quotation.

SECTION 17

ADJECTIVES AND ADVERBS

Notice the italicized words in these sentences :

1. The *young* lady was talking to a *very pretty* child.
2. A *strong* wind was blowing *violently*.
3. He speaks *too rapidly*.

In the first two sentences, the nouns *lady*, *child*, and *wind* do not stand by themselves. They are preceded by the italicized words *young*, *pretty* and *strong*. These words are adjectives and are said to "modify" or describe or limit the nouns to which they are attached. An adjective sometimes modifies a pronoun; as, "*All we like sheep have gone astray*" (*Isaiah* 53 : 6). Some of the most common adjectives are *good*, *bad*, *big*, *little*, *old*, *young*, *rich*, *poor*, *hard*, *soft*, *long*, *short*, *cold*, *hot*, *thin*, *thick*, *rough*, *smooth*, *ugly*, *beautiful*, *strong*, and *weak*. Adjectives change their forms by adding *er* and *est*; as, *young*, *younger*, *youngest* ; *strong*, *stronger*, *strongest*.

The other italicized words in the three sentences are *very*, *violently*, *too*, and *rapidly*. These are not adjectives because they are not attached to nouns; they are adverbs. *Very* modifies the adjective *pretty*; it tells how pretty; *violently* modifies the verb phrase *was blowing*; *rapidly* modifies the verb *speaks*; and *too* modifies the adverb *rapidly*.

Most adverbs are formed by adding *ly* to adjectives; as, *kindly* from *kind*, *quickly* from *quick*, *badly* from *bad*, *richly* from *rich*, *poorly* from *poor*, *softly* from *soft*, *boldly* from *bold*, *prettily* from *pretty*, *splendidly* from *splendid*, and *beautifully* from *beautiful*. Adverbs in *ly* do not change their forms.

• **An Adjective is a word used to modify a noun and sometimes a pronoun.**

An Adverb is a word used to modify an adjective, a verb, or another adverb.

EXERCISE 1

1. How many adjectives can you think of to describe a house? a garden? a knife? a boy?

2. How many adverbs can you think of to modify the verbs in these sentences?—

- | | |
|-----------------------|--------------------|
| (a) That man walks —. | (c) She dresses —. |
| (b) He talks —. | (d) They play —. |

EXERCISE 2

Find the adjectives and adverbs in these sentences:

1. In the low doorway stood a very beautiful child.
2. The clerk was a strictly honest man.
3. All the judges thought that he acted rather indiscreetly for a man reputed to be so wise and cautious.
4. Before answering, she looked quickly up at the heavy, inky clouds that were rapidly gathering overhead.

SECTION 18

STUDIES IN LITERATURE

Here are four selections that may be called studies in one great truth: constancy to an ideal. Every pupil ought to have a high ideal of study and conduct. If he hasn't, he will neither do much nor be much. If you are going to be a farmer, or merchant, or preacher, or teacher, or doctor, or lawyer, or carpenter, or clerk, or waiter, or ditch-digger, determine to be the best. Set your standard high, and be constant to your ideal. Difficulties will arise; but if you work steadily toward a high ideal, you will accomplish far more than if you worked harder but had a low ideal.

I

Thorwaldsen, the great Danish sculptor, on being asked one day why he looked so distressed, answered, "My genius is decaying."

"What do you mean?" said a visitor.

"Why, here is my statue of Christ; it is the first of my works that I have ever felt completely satisfied with. Till now, my ideal has always been far beyond what I could execute; but it is so no longer. I shall never have a great ideal again."

EXERCISE

- 1 Why was Thorwaldsen distressed?
- 2 Can a man continue to grow after his life ideal has been realized?

3. Would you be happy if there was nothing beyond you to strive for?

II

Soon after the late Horace Maynard¹ entered Amherst College, he put on the door of his room a large letter V. Its presence exposed him to question and ridicule; but, paying no attention to either, he kept the letter in its place. At the end of four years, graduation day came, and Mr. Maynard was appointed to deliver the valedictory. After having received the compliments of the faculty and students for the honor he had received, Mr. Maynard called the attention of his fellow-graduates to the letter V over the door of his room, and asked if they then understood what was meant by it. After short reflection, they answered, "Yes; valedictory." When he told them they were right, they asked if he had the valedictory in his mind when he pasted the V over his door four years ago. Mr. Maynard replied, "Assuredly I had."²

EXERCISE

1. What was Mr. Maynard's college ideal?
2. Why did he put V above his door?
3. Did he attain his college ideal?
4. Why, then, was he not unhappy, like Thorwaldsen?

¹ Horace Maynard was United States minister to Turkey from 1875 to 1880, and postmaster-general from 1880 to 1881.

² This and the preceding illustration are taken from Orison Swett Marden's *Success*.

5. Do you suppose Mr. Maynard had a larger life-ideal to which his college ideal was only a stepping-stone?

III



[Henry Wadsworth Longfellow, the most popular of American poets, was born in Portland, Maine, in 1807, and died in Cambridge, Mass., in 1882. His best-known long poems are *Evangeline*, *The Song of Hiawatha*, and *The Courtship of Miles Standish*.]

Excelsior

The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device,
Excelsior!

His brow was sad; his eye beneath
Flashed like a falchion from its sheath,
And like a silver clarion rung
The accents of that unknown tongue,
Excelsior!

In happy homes he saw the light
Of household fires gleam warm and bright;
Above, the spectral glaciers shone,
And from his lips escaped a groan,
Excelsior!

"Try not the Pass!" the old man said;
"Dark lowers the tempest overhead,
The roaring torrent is deep and wide!"
And loud that clarion voice replied,
Excelsior!

"O stay," the maiden said, "and rest
Thy weary head upon this breast!"
A tear stood in his bright blue eye,
But still he answered, with a sigh,
Excelsior!

"Beware the pine-tree's withered branch!
Beware the awful avalanche!"
This was the peasant's last Good-night;
A voice replied, far up the height,
Excelsior!

At break of day, as heavenward
The pious monks of Saint Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air,
Excelsior!

There in the twilight cold and gray,
Lifeless, but beautiful, he lay,
And from the sky, serene and far,
A voice fell, like a falling star,
Excelsior!

—HENRY W. LONGFELLOW

NOTE.—This poem is a picture of human life under the image of a mountain-climber. The youth's motto, Excelsior, means "Higher."

EXERCISE

1. What three well-meaning persons attempted to dissuade the youth from his high purpose?
2. What did they say?
3. What did he say?
4. Was the youth constant to his ideal?
5. Was his death a defeat or victory?
6. What is the lesson of the poem?

IV



[Sidney Lanier, the best-known Southern poet except Edgar Allan Poe, was born in Macon, Ga., in 1842, and died in Lynn, N. C., in 1881. His most popular poems are *My Springs*, *The Song of the Chattahoochee*, and *The Marshes of Glynn*.]

Song of the Chattahoochee

Out of the hills of Habersham,
Down the valleys of Hall,
I hurry amain to reach the plain,
Run the rapid and leap the fall,
Split at the rock and together again,
Accept my bed, or narrow or wide,
And flee from folly on every side
With a lover's pain to attain the plain
Far from the hills of Habersham,
Far from the valleys of Hall.

All down the hills of Habersham,
All through the valleys of Hall,
The rushes cried *Abide, abide*,
The willful waterweeds held me thrall,
The laving laurel turned my tide,
The ferns and the fondling grass said *Stay*,
The dewberry dipped for to work delay,
And the little reeds sighed *Abide, abide*,
Here in the hills of Habersham,
Here in the valleys of Hall.

High o'er the hills of Habersham,
Veiling the valleys of Hall,
The hickory told me manifold
Fair tales of shade, the poplar tall
Wrought me her shadowy self to hold,
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign,
Said, *Pass not, so cold, these manifold*
Deep shades of the hills of Habersham,
These glades in the valleys of Hall.

And oft in the hills of Habersham,
And oft in the valleys of Hall,
The white quartz shone, and the smooth brookstone
Did bar me of passage with friendly brawl,
And many a luminous jewel lone
—Crystals clear or a-cloud with mist,
Ruby, garnet, and amethyst—
Made lures with the lights of streaming stone
In the clefts of the hills of Habersham,
In the beds of the valleys of Hall.

But oh, not the hills of Habersham,
And oh, not the valleys of Hall
Avail: I am fain for to water the plain.
Downward the voices of Duty call—
Downward, to toil and be mixed with the main.
The dry fields burn, and the mills are to turn,
And a myriad flowers mortally yearn,
And the lordly main from beyond the plain
Calls o'er the hills of Habersham,
Calls through the valleys of Hall.

—SIDNEY LANIER

NOTE.—This poem is a picture of human life under the image of a river. The Chattahoochee river rises in Habersham county in northeast Georgia and flows through Hall county.

EXERCISE

1. What were some of the obstacles encountered by the river?
2. What were some of the duties that the river had to perform?
3. Which of these two poems do you prefer? Give your reasons.
4. Which do you consider the better illustration of constancy to an ideal?

SECTION 19

PREPOSITIONS

Let us see in how many ways we may complete this sentence :

The dog ran — the table.

We may say that the dog ran *around*, *before*, *behind*, *by*, *from*, *to*, *toward*, or *under* the table. These words differ in meaning, but each expresses a relation between the verb *ran* and the noun *table*. Instead of a noun we may place a pronoun after the blank :

He spoke — me.

We may complete this sentence by inserting the words *about*, *for*, *of*, *to*, or *with*. The words chosen to fill the blanks in these two sentences are prepositions. The prepositions most frequently used are *around*, *at*, *before*, *behind*, *by*, *down*, *for*, *from*, *in*, *into*, *of*, *on*, *over*, *through*, *to*, *toward*, *under*, *up*, *upon*, and *with*.

A Preposition is a word used to show the relation between the noun or pronoun that follows it and some other word in the sentence.

EXERCISE 1

Fill each blank with three prepositions :

1. We live — the village.
2. The hat — the chair is mine.

3. The infuriated tiger leaped —— his keeper.
4. The soldiers marched —— the hills.
5. I am writing a letter —— my best friend.

EXERCISE 2

Point out the prepositions in these lines :

Heaven is not reached at a single bound,
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to its summit round by round.

I count this thing to be grandly true:
That a noble deed is a step toward God—
Lifting the soul from the common clod
To a purer air and a broader view.

—J. G. HOLLAND: *Heaven is not Reached at a Single Bound*

SECTION 20

STUDIES IN LITERATURE

In Section 18 we studied four selections that dealt with constancy to an ideal. We shall now study three poems that deal with the subject of patriotism, or love of country. A recent writer¹ has said: "The man who does not think his own country the finest in the world is either a pretty poor sort of a man or else he has a pretty poor sort of a country. If any people

¹ Brander Matthews in *Parts of Speech*, page 344.

have not patriotism enough to make them willing to die that the nation may live, then that people will soon be pushed aside in the struggle of life, and that nation will be trampled upon and crushed."

I



[Sir Walter Scott was born in Edinburgh in 1771, and died in 1832. Among his most famous works may be mentioned *The Lady of the Lake*, *Ivanhoe*, *The Talisman*, and *Kenilworth*.]

Breathes there the man with soul so dead
Who never to himself hath said,
 This is my own, my native land!
Whose heart has ne'er within him burned,
As home his footsteps he hath turned
 From wandering on a foreign strand?

If such there breathe, go, mark him well;
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim,
Despite those titles, power, and pelf,
The wretch concentrated all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonored, and unsung.

—WALTER SCOTT: *The Lay of the Last Minstrel*

NOTE.—Scott has here given the best expression of patriotism in the English language. He imagines a man returning to his native land after a visit to a foreign country. If the man's heart does not beat faster at the sight of his own land, then his character is not such as will ever inspire a poet; however rich or powerful he may be, he will never become truly famous; and when he dies, not only will his body die, but all memory of him will perish also.

EXERCISE

1. What is the patriot expected to say to himself of his native land?
2. What would such a speech mean?
3. What three things are said of the man who has no patriotism?
4. What is meant by *doubly dying*?

II

America

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the Pilgrims' pride,
From every mountain side
Let freedom ring.

My native country, thee,
Land of the noble free,—
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills
Like that above.

Let music swell the breeze,
And ring from all the trees
Sweet freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,—
The sound prolong.

Our fathers' God, to Thee,
Author of liberty,
To Thee I sing;

Long may our land be bright
 With freedom's holy light;
 Protect us by Thy might,
 Great God, our King.

—SAMUEL FRANCIS SMITH

NOTE.—This is our national hymn and should be memorized. It was written in 1832, when the author, a Baptist minister, was only twenty-four years old.

EXERCISE

1. What does the author consider the best thing about America?
2. Does he say anything of its wealth, size, population, or varied climate?
3. Do these things alone make a country great?
4. Name some of the men who have helped to make America "The land of the free and the home of the brave."¹

III

The Brave at Home

The maid who binds her warrior's sash
 With smile that well her pain dissembles,
 The while beneath her drooping lash
 One starry tear-drop hangs and trembles,
 Though Heaven alone records the tear,
 And Fame shall never know her story,
 Her heart has shed a drop as dear
 As e'er bedewed the field of glory!

¹ This line is part of the refrain of *The Star-Spangled Banner*, by Francis Scott Key.

The wife who girds her husband's sword,
 'Mid little ones who weep or wonder,
And bravely speaks the cheering word,
 E'en though her heart be rent asunder,
Doomed nightly in her dreams to hear
 The bolts of death around him rattle,
Hath shed as sacred blood as e'er
 Was poured upon the field of battle!

The mother who conceals her grief
 While to her breast her son she presses,
Then breathes a few brave words and brief,
 Kissing the patriot brow she blesses,
With no one but her secret God
 To know the pain that weighs upon her,
Sheds holy blood as e'er the sod
 Received on Freedom's field of honor!

—THOMAS BUCHANAN READ

NOTE.—Observe that in each of the three stanzas of this poem the first line contains the subject. The purpose of the poem is to show that patriotism may be displayed by women at home as well as by men in battle. Visualize (see page 18) the picture presented in each stanza.

EXERCISE

1. Tell in your own words what is said of "The maid who binds her warrior's sash."
2. Why does she smile and cry at the same time?
3. Tell in your own words what is said of "The wife who girds her husband's sword."

4. What is meant by the "little ones who weep or wonder?"

5. Tell in your own words what is said of "The mother who conceals her grief."

6. Why does she conceal her grief?

IV

Little Giffen of Tennessee

Out of the foremost and focal fire,
Out of the hospital walls as dire,
Smitten of grapeshot and gangrene,
Eighteenth battle and he sixteen—
Specter such as you seldom see,
Little Giffen of Tennessee.

"Take him and welcome," the surgeon said,
"Not the doctor can help the dead."
So we took him and brought him where
The balm was sweet in our summer air;
And we laid him down on a wholesome bed,
Utter Lazarus,¹ heel to head!

And we watched the war with abated breath,
Skeleton boy 'gainst skeleton death!
Months of torture, how many such!
Weary weeks of the stick and the crutch,—
And still a glint in the steel-blue eye
Told of a spirit that wouldn't die,

¹ See *Luke* 16 : 20.

And didn't! Nay, more, in death's despite
The crippled skeleton learned to write.

"Dear Mother," at first, of course, and then
"Dear Captain," inquiring about the men.
Captain's answer: "Of eighty and five
Giffen and I are left alive."

"Johnston¹ pressed at the front," they say;
Little Giffen was up and away.
A tear, his first, as he bade good-by,
Dimmed the glint of his steel-blue eye;
"I'll write, if spared." There was news of the fight,
But none of Giffen—he did not write.

I sometimes fancy that were I king
Of the courtly knights of Arthur's² ring,
With the voice of the minstrel in mine ear
And the tender legend that trembles here,—
I'd give the best on his bended knee,
The whitest soul of my chivalry,
For little Giffen of Tennessee.

—FRANCIS O. TICKNOR

NOTE.—This poem tells the true story of a wounded Confederate boy who was nursed by Doctor Ticknor and his

¹ The Confederate general, Joseph E. Johnston, who was in command of the Army of the Tennessee.

² King Arthur was a famous British chieftain who lived about five centuries after Christ. By the "knights of Arthur's ring," the poet means the knights that sat with Arthur at the Round Table while the minstrel played and sang. These knights were supposed to be the bravest in the world.

family at Torch Hill, near Columbus, Ga. The first line means that little Giffen had fought not only on the firing line ("foremost fire"), but in the central and hottest part of it ("focal fire").

EXERCISE

1. Describe little Giffen as he appeared to the surgeon.
2. What do you suppose he wrote to his mother? to his captain?
3. What became of him?
4. How did he show his patriotism?

SECTION 21

CONJUNCTIONS AND INTERJECTIONS

Notice the italicized words in these sentences:

1. Julius *and* I intend to stay here, *but* you must return home.
2. *Alas!* there is no hope for him.

In the first sentence, the words *and* and *but* are conjunctions or link words. The conjunction *and* links together the two words *Julius* and *I*. The conjunction *but* links together the seven words that precede it and the four words that follow it. The most frequently used conjunctions are *and*, *but*, and *or*.

In the second sentence, *Alas* is an exclamatory word. It expresses emotion or feeling rather than thought. We call such words interjections. Other interjections are *hurrah!* *oh!* *ah!* *pshaw!* *lo!* and *ouch!* Interjections are followed by exclamation points or by commas (see Section 16, page 65).

A Conjunction is a word used to connect words or groups of words.

An Interjection is an exclamatory word expressing sudden emotion.

EXERCISE 1

Point out the conjunctions and interjections in these sentences:

1. "Hurrah!" shouted the officers and men in the barracks.

2. Pshaw! you say one thing to me, but an entirely different thing to her.

3. Most of the partridges remained in the field, but two or three of them scurried across the road and into the woods.

4. Oh! don't talk to me about your doubts and fears.

5. Why, who told you about it, Mary or Jane?

6. Oh, I forgot to tell you and Harry a great piece of news.

7. John and I intend to stay here, but you should go to New York or Philadelphia.

8. Ah! how well I recall his last looks and words!

EXERCISE 2

Write sentences containing:

1. Two nouns connected by *and*.
2. A noun and a pronoun connected by *or*.
3. Two verbs connected by *and*.
4. Two adjectives connected by *and*.
5. Two adverbs connected by *but*.

EXERCISE 3

Tell what part of speech each word is in the following stanza:

He goes on Sunday to the¹ church,
And sits among his boys;
He hears the parson pray and preach;
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

HENRY W. LONGFELLOW: *The Village Blacksmith*

¹ The words *a*, *an*, and *the* are usually called articles; but as they have the functions of adjectives they may properly be called adjectives.

SECTION 22

THE PARAGRAPH

Kinds of Paragraphs.—

You have learned that words occur in groups and that these groups are called sentences. You are now to learn that sentences also occur in groups. If you were to write a description of some of your four-legged friends, you would write a few sentences about the horse, a few about the cow, a few about the dog, etc. Now, each of these sentence groups would be a paragraph. It would be a descriptive paragraph because it would describe something.

If you were to write a story about your adventures while out fishing or hunting, it should also be divided into paragraphs, each adventure or each important part of an adventure being one paragraph. A composition, however long, is nothing but a succession of paragraphs. Each sentence in a paragraph must help to develop the topic of the paragraph, and each paragraph must help to develop the topic of the composition.

The art of writing is the art of constructing and joining paragraphs.

A Paragraph is a group of sentences developing a single topic.

A Descriptive Paragraph is one that describes.

A Narrative Paragraph is one that tells a story, or narrates.

Indention.—

You should indent the first word of every paragraph, that is, begin it about half an inch to the right of the left margin of the page. In writing out a conversation, it is best to start a new paragraph whenever one person stops talking and another begins; as,

Just then an Angel came by who knew the child.

"Who is this that you are beating?" asked the Angel.

"It is my brother," said the child.

"No, but truly," said the Angel, "who is it?"

"It is my brother, I tell you!" said the child.

"Oh, no," said the Angel, "that cannot be; and it seems a pity for you to tell an untruth, because that makes spots on your soul. If it were your brother, you would not beat him."

—LAURA E. RICHARDS: *The Cooky*

Some Descriptive Paragraphs.—

Study the following paragraphs until in each case you can see the picture presented. The subject or topic of each paragraph is printed in black type in the left margin :

I

A Saranac boat is one of the finest things that the skill of a Saranac man has ever produced under the inspiration of the wilderness. It is a frail shell, so light that a guide can carry it on his shoulders with ease, but so dexterously fashioned that it rides the heaviest waves like a duck, and slips through the water as if by magic. You can travel in it along the shallowest rivers and across the broadest lakes, and make forty or fifty miles a day, if you have a good guide.

—HENRY VAN DYKE: *Little Rivers*

II

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. . . . Her couch was dressed here and there with some winter berries and green leaves gathered in a spot she had been used to favor. "When I die, put me near something that has loved the light and had the sky above it always." Those were her words. She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird—a poor slight thing the pressure of a finger would have crushed, was stirring nimbly in its cage; and the strong heart of its child mistress was mute and motionless forever.

—CHARLES DICKENS: *Old Curiosity Shop*

III

In came a fiddler with a music book, and went up to the lofty desk, and made an orchestra of it. In came Mrs. Fezziwig, one vast substantial smile. In came the three Misses Fezziwig, beaming and lovable. In came the six young followers whose hearts they

The Death of
Little Nell.
The Dance
at the
Fezziwigs'.

broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couples at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again as soon as they got there; all top couples at last, and not a bottom one to help them! When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out: "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose.

—CHARLES DICKENS: *A Christmas Carol*

Some Narrative Paragraphs.—

Study the following paragraphs until in each case you can see the picture presented. Then reproduce the whole story in your own words:

The Owl and the Crows

One clear starlight night, while returning across the fields from a long day's tramp, my course led me near the roosting place of the crows. When just opposite the grove I heard a flapping in one of the pines, accompanied by two or three startled, strangled

The Big
Barred Owl
Seizes a Crow.

“caws.” Something had seized a crow on its perch and was coming with it straight toward me. Not twenty feet overhead passed the big barred owl with a struggling crow in his claws. It required great effort to carry his resisting booty, and once the owl came near lighting on the ground; but he soon vanished in the gloom, going in the direction of the swamp.

Next morning when I awoke I heard a great outcry among the crows. They were flying excitedly about their roosting pines cawing and cawing with every possible degree of anger in their voices.

The Crows
Reville the
Owl.

They seemed to be discussing something of importance, and when a conclusion was reached they at once started to carry out their plans. Over the peanut field they streamed, and continued on across the old cornfield where the bobwhite family was taking its breakfast. Straight to the bottom land woods they flew, and scattering about overhead, began searching the trees and bushes, craning their necks downward and peering into every place where an owl could hide. The clamor never ceased for a moment as the search went on. What the signal was I could not tell, but at some word all turned their attention to a tall cedar, in which a sharp eye had found the object of their quest. It was the old owl, sitting on a limb close to the trunk and blinking his big eyes as if in wonder at all the unusual noises about. Oh, how they screamed at him! **“Murderer, murderer!”** they yelled. **“You owl, you owl—you eat folks raw, raw, caw, caw—we saw, we saw, you old outlaw, outlaw!”** They reviled him, they told him as plainly as if in words which could be spelled that they detested the very thought of him.

The Owl
Takes Refuge
in the Hollow
of a Tree.

After a time the owl grew weary of such nonsense, and flying suddenly out of the cedar, swept close to the earth and sped away a hundred yards or more to the hollow in the big oak, into which he flew and was hidden from sight. No crow cared to go into the hole after him or even to perch at the opening; so after more abuse, in which the interest soon began to lag because the tormenters could not see the object of their concern, they betook themselves to their accustomed feeding grounds, a very ill-humored flock of crows.

—T. GILBERT PEARSON: *Stories of Bird Life*

EXERCISE

1. What are the topics of the six paragraphs that you have just studied?
2. Which one of these paragraphs do you like best? Why do you like it?
3. Write down the topic of your favorite paragraph and try to reproduce the paragraph.
4. Write on the blackboard the three paragraph topics in "The Owl and the Crows," and tell the story in your own words.
5. Write a paragraph describing some object in the schoolroom.
6. Write a paragraph on some real or imaginary adventure of your own.

7. Compare the picture of Washington Irving on page 22 with the following paragraph describing his appearance:

"He had dark gray eyes, a handsome straight nose which might perhaps be called large, a broad, high, full forehead, and a small mouth. His smile was exceedingly genial, lighting up his whole face and rendering it very attractive; while if he were about to say anything humorous, it would beam from his eyes even before his words were spoken."

8. Write a paragraph comparing the faces of Longfellow and Lanier (see pages 71, 74).

NOTE TO TEACHER.—Exercises in paragraph construction should be kept up until the pupil has mastered the idea that a paragraph is a composition in miniature. The paragraphs should be short, but should have unity and symmetry.

SECTION 23

I. PARAGRAPH TOPICS

The best way to reproduce a story that you have read is to fix in your mind the paragraph topics and to tell the story from these. Many persons try to reproduce stories by memorizing or attempting to memorize the exact language; but if they would only study out the paragraph topics and remember them in their order, the story would almost tell itself. Here is a section of a famous story with the paragraph topics printed in the left margin.

Jack the Giant Killer

In the reign of the famous King Arthur, there lived near the Land's End of England, in the county of Cornwall, a worthy farmer, who had an only son named Jack. Jack was a boy of a bold disposition; he took pleasure in hearing or reading stories of wizards, conjurers, giants, and fairies, and used to listen eagerly while his father talked of the great deeds of the brave knights of King Arthur's Round Table. When Jack was sent to take care of the sheep and oxen in the fields, he used to amuse himself with planning battles, sieges, and the means to conquer or surprise a foe. He did not like the common sports of children; but hardly any one could equal him at wrestling; or, if he met with a match for himself in strength, his skill and address always made him the victor.

What Sort of
Boy Jack
was.

In those days there lived on St. Michael's Mount of Cornwall, which rises out of the sea at some distance from the mainland, a huge giant. He was eighteen feet high, and three yards round; and his fierce and savage looks were the terror of all his neighbors. He dwelt in a gloomy cavern on the very top of the mountain, and used to wade over to the mainland in search of his prey. When he came near, the people left their houses; and after he had glutted his appetite upon their cattle, he would throw half a dozen oxen upon his back, and tie three times as many sheep and hogs round his waist, and so march back to his own abode. The giant had done this for many years, and the coast of Cornwall was greatly hurt by his thefts.

The Giant
Cormoran.

But Jack boldly resolved to destroy him. He therefore took a horn, a shovel, a pickaxe, and a dark lantern, and early in a long winter's evening he swam to the mount. There he fell to work at once, and before morning he had dug a pit twenty-two feet deep, and almost as many broad. He covered it over with sticks and straw, and strewed some of the earth over them, to make it look just like solid ground. He then put his horn to his mouth, and blew such a loud and long tantivy that the giant awoke and came towards Jack, roaring like thunder: "You saucy villain, you shall pay dearly for breaking my rest; I will broil you for my breakfast." He had scarcely spoken these words when he came advancing one step farther; but then he tumbled headlong into the pit, and his fall shook the very mountain. "O ho, Mr. Giant!" said Jack, looking into the pit, "have you found your way so soon to the bottom? How is your appetite now? Will nothing serve you for breakfast this cold morning but broiling poor Jack?" The giant now tried to rise, but Jack struck him a blow on the crown of the head with his pickaxe, which killed him at once.

Jack then made haste back to rejoice his friends with the news of the giant's death. When the justices of Cornwall heard of this valiant action, they sent for Jack, and declared that he should always be called Jack the Giant Killer; and they also gave him a sword and belt, upon which was written in letters of gold:

"This is the valiant Cornishman
Who slew the Giant Cormoran."

The news of Jack's exploits soon spread over the western parts of England; and another giant, called Old Blunderbore, vowed to have revenge on Jack, if it should ever be his fortune to get him into his power. This giant kept an enchanted castle in the midst of a lonely wood. About four months after the death of Cormoran, as Jack was taking a journey into Wales, he passed through this wood; and as he was very weary, he sat down to rest by the side of a pleasant fountain, and there he fell into a deep sleep. The giant came to the fountain for water just at this time, and found Jack there; and as the lines on Jack's belt showed who he was, the giant lifted him up and laid him gently upon his shoulder to carry him to his castle; but as he passed through the thicket the rustling of the leaves waked Jack; and he was sadly afraid when he found himself in the clutches of Blunderbore. Yet this was nothing to his fright soon after; for when they reached the castle, he beheld the floor covered all over with the skulls and bones of men and women. The giant took him into a large room where lay the hearts and limbs of persons who had been lately killed; and he told Jack, with a horrid grin, that men's hearts, eaten with pepper and vinegar, were his nicest food; and also, that he thought he should make a dainty meal on his heart.

When he had said this, he locked Jack up in that room, while he went to fetch another giant who lived in the same wood, to enjoy a dinner off Jack's flesh with him. While he was away, Jack heard dreadful shrieks, groans, and cries from many parts of the castle; and soon after he heard a mournful voice repeat these lines:

Jack is
Imprisoned in
the Castle of
Old Blunder-
bore.

Jack's
Experience in
the Castle.

"Haste, valiant stranger, haste away,
Lest you become the giant's prey.
On his return he'll bring another,
Still more savage than his brother:
A horrid, cruel monster, who,
Before he kills, will torture you.
Oh, valiant stranger, haste away,
Or you'll become these giants' prey."

**Jack Kills
the Two
Giants and
Escapes.** This warning was so shocking to poor Jack that he was ready to go mad. He ran to the window, and saw the two giants coming along arm in arm. This window was right over the gates of the castle. "Now," thought Jack, "either my death or freedom is at hand." There were two strong cords in the room; Jack made a large noose with a slip-knot at the ends of both these, and as the giants were coming through the gates, he threw the ropes over their heads. He then made the other ends fast to a beam in the ceiling, and pulled with all his might till he had almost strangled them. When he saw that they were both quite black in the face, and had not the least strength left, he drew his sword, and slid down the ropes; he then killed the giants, and thus saved himself from the cruel death they meant to put him to.

**Jack Rescues Three
Women.** Jack next took a great bunch of keys from the pocket of Blunderbore, and went into the castle again. He made a strict search through all the rooms; and in them found three ladies tied up by the hair of their heads, and almost starved to death. They told him that their husbands had been killed by the giants, who had then condemned them to be starved to death, because they would not eat the flesh of their own dead husbands.

"Ladies," said Jack, "I have put an end to the monster and his wicked brother; and I give you this castle and all the riches it contains, to make you some amends for the dreadful pains you have felt." He then very politely gave them the keys of the castle, and went further on his journey to Wales.

EXERCISE

1. How many paragraphs are there in the story just read?
2. Name the paragraph topics in their order.
3. Which of the paragraphs contain quotation marks used in conversation?
4. Could the order of the paragraphs be changed without injuring the story?
5. Tell the story in shortened form from the paragraph topics, giving only a few sentences to each paragraph.
6. Which do you consider the most interesting paragraph in the story?
7. Write down the topic of your favorite paragraph, and reproduce what you remember of the paragraph.

SECTION 24

II. PARAGRAPH TOPICS

Let us study one other story by the paragraph method. This is a dialect story, that is, a story written not in standard English, but in the kind of Eng-

lish that an uneducated person would be supposed to speak. After reading it you will be asked to give the correct forms of some of the incorrect expressions found in it.

The Boy that was Scaret o' Dyin'¹

Once there was a boy that was dreadful scaret o' dyin'.
What Sort of Some folks is that way, you know; they ain't
Boy He Was. never done it to know how it feels, and they're
scaret. And this boy was that way. He wa'n't very
rugged, his health was sort o' slim, and maybe that made him
think about sech things more. 'T any rate, he was terr'ble
scaret o' dyin'. 'Twas a long time ago, this was—the times
when posies and creaturs could talk so's folks could know
what they was sayin'.

And one day, as this boy, his name was Reuben—I for-
His Conver- got his other name—as Reuben was settin'
sation with under a tree, an ellum tree, cryin', he heerd a
the Posy. little, little bit of a voice—not squeaky, you
know, but small and thin and soft like—and he see 'twas
a posy talkin'. 'Twas one o' them posies they call
Benjamins, with three-cornered whitey blowths with a
mite o' pink on 'em, and it talked in a kind o' pinky-
white voice, and it says, "What you cryin' for, Reuben?"
And he says, "'Cause I'm scaret o' dyin'," says he;
"I'm dreadful scaret o' dyin'." Well, what do you

¹ This excellent story is from *Story-Tell Lib*, a volume of stories written by Mrs. Annie Trumbull Slosson, published and copyrighted, 1900, by Charles Scribner's Sons, New York.

think? That posy jest laughed—the most cur'us little pinky-white laugh 'twas—and it says, the Benjamin says: “Dyin’! Scaret o’ dyin’? Why, I die myself every single year o’ my life.” “Die yourself!” says Reuben. “You’re foolin’; you’re alive this minute.” “‘Course I be,” says the Benjamin; “but that’s neither here nor there—I’ve died every year sence I can remember.” “Don’t it hurt?” says the boy. “No, it don’t,” says the posy; “it’s real nice. You see, you get kind o’ tired a-holdin’ up your head straight an’ lookin’ peart and wide-awake, and tired o’ the sun shinin’ so hot, and the winds blowin’ you to pieces, and the bees a-takin’ your honey. So it’s nice to feel sleepy and kind o’ hang your head down, and get sleepier and sleepier, and then find you’re droppin’ off. Then you wake up jest ‘t the nicest time o’ year, and come up and look ‘round, and—why, I like to die, I do.” But someways that didn’t help Reuben much as you’d think. “I ain’t a posy,” he thinks to himself, “and maybe I wouldn’t come up.”

Well, another time he was settin’ on a stone in the lower
pastur’, cryin’ again, and he heerd another cur’us little voice. ‘Twa’n’t like the posy’s voice, but ‘twas a little, woolly, soft, fuzzy voice, and he see ‘twas a caterpillar a-talkin’ to him. And

His Con-
versation with
the Cater-
pillar.

the caterpillar says, in his fuzzy little voice, he says, “What you cryin’ for, Reuben?” And the boy, he says, “I’m powerful scarret o’ dyin’, that’s why,” he says. And the fuzzy caterpillar he laughed. “Dyin’!” he says. “I’m lottin’¹ on dyin’ myself. All my fam’ly,” he says, “die every once in awhile, and when they wake up they’re jest splendid—

¹ To lot on *means* to look forward to with pleasure.

got wings, and fly about, and live on honey and things. Why, I wouldn't miss it for anything!" he says, "I'm lottin' on it." But somehow that didn't chirk up Reuben much. "I ain't a caterpillar," he says, "and maybe I wouldn't wake up at all."

Well, there was lots o' other things talked to that boy, and
Other Things tried to help him—trees and posies and grass
Talk to Him. and crawlin' things, that was allers a-dyin' and livin', and livin' and dyin'. Reuben thought it didn't help him any, but I guess it did a little mite, for he couldn't help thinkin' o' what they every one on 'em said. But he was scaret all the same.

And one summer he begun to fail up faster and faster, and
His Death. he got so tired he couldn't hardly hold his head up, but he was scaret all the same. And one day he was layin' on the bed, and lookin' out o' the east winder, and the sun kep' a-shinin' in his eyes till he shet 'em up, and he fell fast asleep. He had a real good nap; and when he woke up he went out to take a walk.

And he begun to think o' what the posies and trees and
His Meeting creatures had said about dyin', and how they
with the laughed at his bein' scaret at it, and he says to
Angel. himself, "Why, someways I don't feel so scaret to-day, but I s'pose I be." And jest then what do you think he done? Why, he met a Angel. He'd never seed one afore, but he knowed it right off. And the Angel says, "Ain't you happy, little boy?" And Reuben says, "Well, I would be, only I'm so dreadful scaret o' dyin'. It must be terr'ble cur'us," he says, "to be dead." And the Angel says, "Why, you be dead." And he was.

EXERCISE

1. How many paragraphs are there in the story just read?

2. Name the paragraph topics in their order.

3. Could the order of the paragraphs be changed without injuring the story?

4. Tell the story in shortened form from the paragraph topics, giving only a few sentences to each paragraph.

5. Give the correct form for—

(a) Scaret o' dyin'

(e) He see

(b) Some folks is

(f) Don't it hurt?

(c) Settin' under a tree

(g) I ain't a posy

(d) He heerd

(h) I s'pose I be

(i) There was lots o' other things

SECTION 25

III. PARAGRAPH TOPICS

In the two stories just read, the paragraph topics were written out. If they had not been written out, could you have found them? As an exercise in finding and expressing for yourself the paragraph topics of what you read, study carefully the following selection. It is a description of the great earthquake and volcano on the island of Krakatoa in 1883. The author is a Dutch scientist, Van Gestel, who witnessed the scenes that he describes.

The Earthquake and Volcano on the Island of Krakatoa

1. In 1883 the most destructive volcanic eruption ever known occurred in the Straits of Sunda and the neighboring islands. The trouble began on Sunday morning, the 13th of May. Java, Sumatra, and Borneo were convulsed by earthquakes. The surface of the earth rocked, houses tumbled down, and big trees were shaken to the ground. Earthquakes are no rarity in those islands, but this earthquake showed no signs of ceasing. The earth quivered constantly, and from its depths there seemed to rise strange sounds and hollow explosions.

2. On Thursday there came a telegram from Anjer, ninety miles away, on the northwest coast of Java, intimating that a volcano had broken out at Krakatoa Island, about thirty miles west of Anjer, in Sunda Strait. I was requested by the Dutch government to go to the scene of action and take scientific observations, and by four o'clock that afternoon I started with a party on board a special steamer from Batavia.

3. As we rounded the northern extremity of Java, we saw ascending from Krakatoa, still fifty miles away, an immense column of smoke. Its appearance changed as we approached. First it looked like flame, then it appeared to be steam, and finally it had the appearance of a pillar of fire inside one of white fleecy wool. The diameter of this pillar of fire and smoke was, I should think, at least one and a half miles. All the while we heard that sullen, thunderous roar which had been a feature of this disturbance ever since Sunday, and was now becoming louder.

4. We remained on deck all night and watched. The din increased till we could with difficulty hear one another's voices. Dawn approached, and when the rays of the sun fell on the shores of Krakatoa, we saw them reflected from what we thought was a river, and we resolved to steam into its mouth and disembark.

5. When we came to within three-quarters of a mile of the shore, we discovered that what we supposed to be a river was a torrent of molten sulphur. The smell almost overpowered us. We steamed away to the windward, and made for the other side of the island.

6. This island, though volcanic, had up till now been quiet for at least a century. It was eight or ten miles long and four wide, and was covered with forests of fine mahogany and rosewood trees. It was inhabited by a few fishermen, but we found no signs of these people. The land, down to the water's edge, was covered with powdered pumice stone, which rained down from the clouds around the great column of fire. Everything with life had already disappeared from the landscape, which was covered with a steaming mass of stones and ashes.

7. Several of us landed and began walking toward the volcano. We sank deep in the soft pumice, which blistered our feet with its heat. I climbed painfully upwards toward the crater, in order to measure it with my sextant; but in a short time the heat melted the mercury off the mirror of the instrument. I was then half a mile from the crater.

8. As I was returning to the shore, I saw the bottom of each footstep I had made on my way up glowing red with the heat from beneath. We photographed the scene from the deck of the steamer, where the fire hose was kept playing

constantly, wetting the rigging and everything about the ship to prevent her from taking fire.

9. The steamer then returned to Batavia, and I went to reside at Anjer. From my villa on the hillside a mile inland, I could see Krakatoa, thirty miles away, belching out its never ending eruption. We supposed that it would go on till it burned itself out, and that then it would become quiet again. But in this we were mistaken.

10. On Sunday morning, the 12th of August, nearly three months later, I was sitting on the veranda of my house taking my morning cup of tea. I saw the fishing boats lying at anchor in the bay, the fishermen themselves being on shore at rest. As my gaze rested on the boats, I suddenly became aware that they were all beginning to move rapidly in one direction. Then in an instant, to my intense surprise, they all disappeared.

11. I ran farther up the hillside to get a better view, and looked far out to sea. Instantly a great glare of fire right in the midst of the sea caught my eye. All the way across the bay and the strait, in a line of flame reaching to Krakatoa itself, the bottom of the sea seemed to have cracked open so that the subterraneous fires were belching forth. On either side the waters were pouring into this gulf with a tremendous noise, but the fire was not extinguished.

12. The hissing roar brought out the people of Anjer in excited crowds. My eyes were turned away for a moment as I beckoned to some one, and during that moment came a terrible, deafening explosion. It stunned me; and when I was able again to turn my eyes toward the bay, I could see nothing. The whole scene was shrouded in darkness, from amid which came cries and groans, the creaking of breaking

beams in the houses, and, above all, the roar of the breakers on the shore. The city of Anjer, with its sixty thousand people, had been engulfed!

13. I afterwards found that the water was one hundred feet deep where the city of Anjer had been, and that the coast line had moved one and a half miles inland. A big island in the strait had been split in two, with a wide passage between its parts. An island to the northwest of Krakatoa had wholly disappeared. The air was filled with minute particles of dust, which after some weeks spread even to Europe and America. What the causes of such a tremendous convulsion may have been, it is quite impossible accurately to say.

EXERCISE

1. Express in as few words as possible the topic of each of the thirteen paragraphs just read.¹
2. Write these topics in their order and tell the story from them in your own words.
3. Which one of the thirteen paragraphs contains the most important fact?

¹ NOTE TO TEACHER.—Do not require too great accuracy or condensation in exercises of this sort. Each pupil has or should have his own point of view. Absolute uniformity, therefore, should not be expected of pupils in the finding or in the phrasing of paragraph topics. If the pupil has weighed carefully the content of the paragraph, and if the topic, as he phrases it, is the nucleus around which the paragraph most readily groups itself in his mind, the teacher should hesitate to criticise.

SECTION 26
COMPOSITION WORK



United States Capitol

Write a paragraph comparing the two buildings represented on this page.



Confederate Capitol

SECTION 27

LETTER-WRITING

The charm of letter-writing is to write as you would talk. Let your language be so natural and unaffected that you would not feel ashamed if you were present when your letter was read. If you are writing a business letter, make it brief and to the point. In every case be courteous, even if you are replying to a brusque or rude letter. Remember, too, that what you have learned about the paragraph applies as much to letters as to any other form of composition.

The Parts of a Letter.—

Read carefully the following letter:

347 Church Street,
Greensboro, N. C.,
Feb. 10, 1906.

B. F. Johnson Publishing Co.,
Eleventh and Cary Streets,
Richmond, Va.

Gentlemen,

Enclosed you will find a post-office order for \$1.50 for which please send me the first four Readers in your series of Graded Classics.

Very truly yours,
[Miss] Mary L. Jones.

In this short letter, as in all complete letters, there are four parts. These are:

(1) THE HEADING:

347 Church Street,
Greensboro, N. C.,
Feb. 10, 1906.

The heading tells where and when the letter was written. If these two items should be omitted, no reply could be sent to the letter; but if the writer lives in a small town or village, the number of the house and the name of the street may be omitted.

(2) THE INTRODUCTION:

B. F. Johnson Publishing Co.,
Eleventh and Cary Streets,
Richmond, Va.

Gentlemen,

It will be seen that the introduction consists of two parts, the address and the salutation. The salutation is written one line below the address and at the left margin of the paper. Study the following models:

Messrs. Houghton, Mifflin & Co.,
85 Fifth Avenue,
New York, N. Y.

Gentlemen,

¹ Instead of the comma after the salutation, good usage permits the colon, or the colon and dash, or the comma and dash.

Prof. E. L. Scott,
Louisiana State University,
Baton Rouge, La.

Dear Sir,

Miss Jane H. Frazer,
436 Prince Street,
Savannah, Ga.

Dear Madam,

When *dear* is the second word of the salutation, it should not begin with a capital: *My dear Sir*, *My dear Friend*, *My dear Mother*, *My dear Professor Harris*.

In letters written to the members of one's own family or to intimate friends, the address is omitted, only the salutation being given.

(3) THE BODY OF THE LETTER:

The body of the letter, or letter proper, follows the salutation. If the letter is one of friendship, it should be as nearly as possible like pleasant, well-bred conversation. It should be newsy and should contain a great deal of the writer's own experiences, impressions, and opinions. A letter is not an essay, and whenever a letter adopts the formal pose of the essay, it loses its charm. But however familiar a friendly letter may be, it should never degenerate into slang or into needless abbreviations or into any form of

expression that violates the laws of good taste. Do not say that you "take your pen in hand," do not apologize for pen or paper, and do not express the hope "that this will find you the same."

In business letters, the points to be aimed at are clearness, directness, and condensation. Clearness demands simple words, well built sentences, and well constructed paragraphs; directness demands the omission of all details that do not bear directly on the subject in hand; and condensation demands that the thought be packed into as few words as possible.

(4) THE CONCLUSION:

Very truly yours,
[Miss] Mary L. Jones.

Notice that only the first word of the complimentary close begins with a capital. Never write *Very Truly Yours*. Beware also of such abbreviations as *Yours resp.*" or *Yours etc.* The following forms are in good taste: *Yours truly*, *Yours very truly*, *Cordially yours*, *Your friend*, *Truly your friend*, *Yours sincerely*, *Yours respectfully*, *Most sincerely yours*, *Your loving son*.

In signing a business letter, an unmarried woman should invariably put *Miss* in brackets before her name; a married woman should put *Mrs.*

The Envelope.—

The envelope enclosing the letter on page 110 would be addressed thus :

STAMP	<p><i>B. F. Johnson Publishing Co., Eleventh and Cary Streets, Richmond, Va.</i></p>
-------	--

No pains should be spared to write the address on the envelope as plainly and as accurately as possible. It is said that more than five million letters go to the Dead Letter Office every year because of illegible or inaccurate addresses.

EXERCISE 1

1. One of your classmates has been sick for two weeks and unable to attend school. Write to him telling him everything of interest that has happened at school during his absence.

✓

2. Write an order to the publishers for ten copies of the arithmetic that you are studying.¹

3. Write a letter to your father or mother, supposing either of them to have been absent from home for a week.

4. Duncan Brown, of 119 Locust Hill Avenue, Yonkers, New York, sends \$3.00 to Doubleday, Page & Co., 133-135 and 137 East 16th Street, New York, N. Y., as the subscription price of *The World's Work* for one year. Write the letter.

5. Write the letter of Little Giffen to his mother (see page 85).

EXERCISE 2

Address envelopes for the first four letters required in Exercise 1.

SECTION 28

LETTERS FROM FAMOUS MEN

Here are six letters written by famous men. Read them carefully, study both the language and the thought, and see if you cannot gather from them some idea of the characters of the men who wrote them.

¹ NOTE TO TEACHER.—Continue this form of exercise until the pupil acquires the habit of observing the precise names of all the books that he studies, the names of the men who wrote them, and the names of the firms that publish them.

I

The first letter was written by Lord Tennyson, the poet-laureate of England, to some American children who had sent him an album of his poems copied by themselves.

Farringford, England,
March, 1885.

My dear young Friends,

Your Christmas greeting only reached me the day before yesterday, and it was very welcome. I thank you heartily for having taken so much trouble to show us that what I have written gives you pleasure. Such kindly memorials as yours make me hope that, tho' the national bond between England and America was broken, the natural one of blood and language may bind us closer and closer from century to century.

Believe me,
Your true old friend,
Tennyson.

EXERCISE

1. Why was Tennyson pleased with the album?
2. What does he mean by "the national bond" and "the natural one?"
3. Look over the names of the men who wrote the other letters in this Section, and tell which one of them helped to break "the national bond between England and America."

II

The second letter was written by Robert Louis Stevenson to Alison Cunningham, who had been his loving companion through childhood and boyhood. The letter was written from a town in the Samoan Islands where Stevenson had gone to regain his health. He died one year after writing this letter.

Vailima, Samoa,
Dec. 5, 1893.

My dearest Cummy,

This goes to you with a Merry Christmas and a Happy New Year. The Happy New Year anyway, for I think it should reach you about *Noor's Day*. I dare say it may be cold and frosty. Do you remember when you used to take me out of bed in the early morning, carry me to the back windows, show me the hills of Fife, and quote to me

"A' the hills are covered with snaw,
An' winter's noo come fairly?"

There is not much chance of that here! I wonder how my mother is going to stand the winter. If she can, it will be a very good thing for her. We are in that part of the year which I like best—the Rainy or Hurricane Season. "When it is good, it is very, very good; and when it is bad, it is horrid," and our fine days are certainly fine like heaven; such a blue of the sea, such green of the trees, and such crimson of the hibiscus flowers you never saw; and the air as mild and as gentle as a baby's breath, and yet not hot!

The mail is on the move, and I must let up. With much love, I am, your laddie,

R. L. S.

EXERCISE

1. How long did Stevenson think it would take his letter to reach his friend?
2. Do you know the stanza from which Stevenson quotes when he is describing the weather during the Rainy Season?
3. What does he say of the air?

III

The third letter was written by George Washington to Dr. John Cochran. Washington Irving, in his interesting *Life of George Washington*, says that this letter is almost the only instance of sportive writing in Washington's correspondence. The letter has neither a heading nor a conclusion.

Dear Doctor,

I have asked Mrs. Cochran and Mrs. Livingston to dine with me to-morrow; but am I not in honor bound to apprise them of their fare? As I hate deception, even where the imagination only is concerned, I will. It is needless to premise that my table is large enough to hold the ladies; of this they had ocular proof yesterday. To say how it is usually covered is more essential, and this shall be the purport of my letter.

Since our arrival at this happy spot we have had a ham, sometimes a shoulder of bacon, to grace the head of the table; a piece of roast beef adorns the foot, and a dish of

beans or greens, almost imperceptible, the center. When the cook has a mind to cut a figure, which I presume will be the case to-morrow, we have two beefsteak pies or dishes of crabs in addition, one on each side of the center dish, dividing the space, and reducing the distance between dish and dish to about six feet, which, without them, would be about twelve feet apart. Of late he has had the surprising sagacity to discover that apples will make pies; and it is a question if, in the violence of his efforts, we do not get one of apples instead of having both of beefsteak.

If the ladies can put up with such entertainment, and will submit to partake of it on plates, once tin, but now iron—not become so by the labor of scouring—I shall be happy to see them.

EXERCISE

1. Tell what you know of George Washington.
2. What is the subject of the second paragraph in Washington's letter?
3. What is meant by the words "to cut a figure?"
4. Do you find anything very "sportive" in this letter?
5. Draw a diagram of the table and indicate where each article of food was placed.

IV

The fourth letter was written from Berlin, Germany, by the great preacher and great man, Phillips

Brooks, of Massachusetts. It was written to his little niece in North Andover, Massachusetts.

Hôtel du Nord, Berlin,
September 10, 1882.

Dear Gertie,

This is Sunday morning. It is just after breakfast, about a quarter before nine o'clock. In a shop window on this street, I see a big clock every time I go out. It has seven faces, and each face tells what time it is in one of the great cities of the world. The one in the middle tells what time it is in Berlin, and all around that are the other great cities; it has not got North Andover; it is not one of the great cities of the world; but it has New York. Yesterday, as I passed it about one o'clock, I saw that it was about five in New York, so I know now that it cannot be quite three in North Andover. You will not go to church for a good while yet, so you will have time enough to read my letter twice before you go.

I came here last Wednesday, and am going to stay here for some time. In fact, I feel as if I lived in Berlin. I send you a picture of the house, with a line drawn around my two windows. The children at the door are not you and Agnes. I wish they were.

The children in Paris all wore blouses, and the children in Venice did not wear much of anything. Here they all wear satchels. I never saw such children for going to school. The streets are full of them, going and coming, all the time. They are queer little white-headed, blue-eyed things, many of them very pretty indeed. They wear their satchels

strapped on their backs like soldiers' knapsacks, and when you see a schoolful of three hundred letting out, it is very funny.

Only two houses up the street lives the Emperor. He and his wife are out of town now, or no doubt they would send some word to Toody.

Affectionately your uncle,
Phillips.

EXERCISE

1. What is the difference in time between Berlin and New York?
2. Describe the German children.
3. Point out two sentences, each at the end of a paragraph, in which the writer was only joking with Gertie.

V

The fifth letter was written by the great American actor, Edwin Booth, to his little daughter.

Booth's Theater,
New York,
November 15th, 1871.

My own dear Daughter,

I arrived here last night and found your pretty gift awaiting me. Your letter pleased me very, very much in every respect, and your little souvenir gave me far more delight than if it were of real gold. When you are older you will understand how precious little things—seemingly of no value in themselves—can be loved and prized above all price when

they convey the love and thoughtfulness of a good heart. This little token of your desire to please me, my darling, is therefore very dear to me, and I will cherish it as long as I live. If God grants me so many years, I will show it you when you are a woman, and then you will appreciate my preference for so little a thing, made by you, to anything money might have bought. God bless you, my darling!

I am going to see grandma to-day as soon as I get through my letters.

God bless you again and again!

Your loving father,

Edwin Booth.

EXERCISE

1. What do you learn about the daughter from this letter? about the father?
2. When are little things "loved and prized above all price?"

VI

The last letter was written by Robert E. Lee. The letter is addressed to his little daughter Agnes, and was written soon after the Mexican War, while the American army was still in camp. Annie and Mildred were sisters of Agnes.

City of Mexico, Mexico,

February 12, 1848.

My dear little Agnes,

I was delighted to receive your letter, and to find that you could write so well. But how could you say that I had not

written to you? Did I not write to you and Annie? I suppose you want a letter all to yourself, so here is one.

I am very anxious to see you again and to know how you progress in your studies. You must be quite learned studying so many branches, and I suppose are becoming quite a philosopher.

There is a nice little girl here, rather smaller than you were when I parted from you, named Charlottita, which means little Charlotte, who is a great favorite of mine. Her mother is a French lady and her father an Englishman. She is quite fair, with blue eyes and long dark lashes, and has her hair plaited down her back. She cannot speak English, but has a very nimble little tongue and jabbbers French at me. Last Sunday she and her elder sister came to the palace to see me, and I carried them into the garden I told you of, and got them some flowers. Afterwards I took them to see the Governor, General Smith, and showed them the rooms in the palace, some of which are very large, with pictures, mirrors, and chandeliers. One room, called the reception room, is very richly furnished. The curtains are of crimson velvet with gilt mountings, and the walls are covered with crimson tapestry. The ceiling is ornamented with gilt figures, and the chairs are covered with crimson velvet. At one end of the room there is a kind of throne, with a crimson velvet canopy, suspended from a gilt coronet on which is perched the Mexican eagle on a gilt cactus, holding a snake in its mouth. It was on this dais and under this canopy that President Santa Anna used to receive his company on great occasions. Church is held in this room now every Sunday. Santa Anna's large armchair is brought forward to the front of the dais before which is placed a small desk, where Mr.

McCarty, our Chaplain, reads the Episcopal Service and preaches a sermon, General Scott and the officers and those soldiers that wish to attend, sitting below him. After showing Charlottita and her sister Isabel all these things, she said she wished to go to her Mamarita, which means little Mamma; so I carried her out of the palace and she gave me some very sweet kisses and bade me adieu.

She is always dressed very nicely when I see her, and keeps her clothes very clean; I hope my little girls keep theirs just as nice, for I know I cannot bear dirty children. You must, therefore, study hard and be a very nice girl, and do not forget your papa who thinks constantly of you and longs to see you more than he can express.

Take good care of Mildred and tell her how much her papa wants to see her. I do not see any little children here like her.

Write to me soon, and believe me always,

Your affectionate father,

R. E. Lee.

EXERCISE

1. Tell what you know of General Lee.
2. Describe Charlottita.
3. Describe the reception room in the Mexican palace.
4. What advice does General Lee give Agnes?
5. Which one of the six letters do you like best? why?

SECTION 29

COMPOSITION WORK

The Author.—

The author of the following letter was Charles Lutwidge Dodgson, an Englishman. He once said that the children he knew were three-fourths of his life. Three little girls whom he had taken for a row on the river asked him one day to tell them a story. While they were resting under the trees after the boat ride, Mr. Dodgson told them the story of *Alice in Wonderland*. At the request of grown people, Mr. Dodgson wrote out the story and published it in 1865.

Writers sometimes publish their works under assumed names. When Dickens began to write he signed his stories "Boz." Sir Walter Scott wrote under the name of "Waverley." Mr. Dodgson used the name "Lewis Carroll." Even his letters are sometimes signed "Lewis Carroll," but more often he signed only his initials, C. L. D.

The Letter.—

Nov. 1, 1891.

C. L. D., Uncle loving your! Instead grandson his to it give to had you that so, years 80 or 70 for it forgot you that was it pity a what and: him of fond so were you wonder don't I and, gentleman old nice very a was he. For it made

you that him been have must it see you so: grandfather my was, then alive was that, "Dodgson Uncle" only the. Born was I before long was that, see you, then but. "Dodgson Uncle for pretty thing some make I'll now," it began you when, yourself to said you that, me telling her without, knew I course of and: ago years many great a it made had you said she. Me told Isa what from was it? For meant was it who out made I how know you do! Lasted has it well how and. Grandfather my for made had you macassar-Anti¹ pretty that me give to you of nice so was it, Nellie dear my.

EXERCISE

Mr. Dodgson's letter is really a puzzle. Study it till you can read it fluently. Then copy it so that it will make good sense. Keep the same punctuation, but begin each sentence with a capital letter.

SECTION 30

I. THE SENTENCE

Grammatical Subject and Predicate.—

We learned in Section 9 that every complete sentence may be divided into two parts, a subject and a predicate; that the subject names that of which something is asserted, and that the predicate tells what is

¹ The word should be written *antimacassar*. It means an ornamental covering for the backs and arms of chairs, sofas, couches, etc.

asserted of the subject. Observe now the italicized words in these sentences:

1. Vast *meadows* | *stretched* to the eastward.
2. A long, black, narrow *boat* | *glided* past us.
3. The brave *captain* of the company | *fought* to the last.
4. The main *part* of Washington's army | *was* still in winter quarters.
5. *One* of the horses | *was pawing* the ground with restless feet.
6. *They* all | *fled* quickly behind the breastworks.
7. The *curfew* | *tolls* the knell of parting day;
The lowing *herd* | *wind* slowly o'er the lea.

You see at once that the italicized words are the most important words in each sentence, the other words being only modifiers of the italicized words. The italicized words on the left of the dividing line are in each case the kernel or core of the complete subject; those on the right of the dividing line are the kernel or core of the complete predicate. The italicized words on the left of the dividing line are grammatical subjects; those on the right of the dividing line are grammatical predicates. In Section 9 we studied complete subjects and complete predicates. Hereafter, whenever the words subject and predicate are used, they will mean grammatical subject and grammatical predicate.

The Grammatical Subject of a sentence is the complete subject stripped of all modifiers.

The Grammatical Predicate of a sentence is the complete predicate stripped of all modifiers.

The Grammatical Subject is always a noun or a pronoun.

The Grammatical Predicate is always a verb or a verb phrase.

EXERCISE 1

Add modifiers to these subjects and predicates:

- | | |
|---------------------|---------------------------|
| 1. Birds were shot. | 4. Sister is coming. |
| 2. Wind blew. | 5. Part was. |
| 3. Boy spoke. | 6. Napoleon was defeated. |

EXERCISE 2

Point out the grammatical subjects and predicates in these sentences:

1. The true university of these days is a collection of books.

—THOMAS CARLYLE: *Heroes and Hero-Worship*

2. Absence makes the heart grow fonder.

—T. H. BAYLY: *Isle of Beauty*

3. With fingers weary and worn,
With eyelids heavy and red,
A woman sat in unwomanly rags
Plying her needle and thread.

—THOMAS HOOD: *The Song of the Shirt*

4. And still they rowed amid the roar
Of waters fast prevailing;
Lord Ullin reached that fatal shore,
His wrath was changed to wailing.

—THOMAS CAMPBELL: *Lord Ullin's Daughter*

5. We will sing one song for the old Kentucky home,
For the old Kentucky home far away.

—STEPHEN COLLINS FOSTER: *My Old Kentucky Home*

6. One on God's side is a majority.

—WENDELL PHILLIPS: *Speech, Nov. 1, 1859*

7. Evil communications corrupt good manners.

1 Corinthians 15:40

8. After four years of arduous service, marked by unsurpassed courage and fortitude, the Army of Northern Virginia has been compelled to yield to overwhelming numbers and resources.

—ROBERT E. LEE: *Final Address to his Soldiers, April 10, 1865*

SECTION 31

II. THE SENTENCE

Simple and Compound Sentences.—

Compare the following sentences:

1. The horse started suddenly. Richard was thrown.
2. The horse started suddenly *and* Richard was thrown.

3. I was seeking you. You were seeking me.
4. I was seeking you *and* you were seeking me.
5. He was an American. His father was an Englishman.
6. He was an American *but* his father was an Englishman.
7. Morning came on. The storm increased.
8. Morning came on *but* the storm increased.
9. You must study harder. You will fall behind.
10. You must study harder *or* you will fall behind.
11. This is the very man. I am much mistaken.
12. This is the very man *or* I am much mistaken.

The twelve sentences under 1, 3, 5, 7, 9, and 11 are simple sentences because they each contain only one subject and one predicate. Sentences 2, 4, 6, 8, 10, and 12 are composed each of two parts or clauses connected by the conjunctions *and*, *but*, *or*. Each clause has its own subject and predicate and would make complete sense standing alone.

A Simple Sentence contains one subject and one predicate.

A group of words containing a subject and predicate but forming only a part of a sentence is called a Clause.

An Independent Clause is one that makes complete sense standing alone.

A Compound Sentence is one composed of two or more independent clauses joined by one or more conjunctions.

EXERCISE 1

1. Write six simple sentences.
2. Join these six simple sentences into three compound sentences, using *and* in the first, *but* in the second, and *or* in the third.

EXERCISE 2

Tell which sentences are simple and which compound in these selections:

1. Hell is paved with good intentions.

—SAMUEL JOHNSON: *Boswell's Life of Johnson*

2. He smote the rock of the national resources, and abundant streams of revenue gushed forth. He touched the dead corpse of Public Credit, and it sprung upon its feet.

—DANIEL WEBSTER: *Speech on Alexander Hamilton, March 10, 1831*

3. Knowledge, in truth, is the great sun in the firmament. Life and power are scattered with its beams.¹

—DANIEL WEBSTER: *Bunker Hill Monument Address, 1825*

4. The memory of the just is blessed, but the name of the wicked shall rot.

Proverbs 10:7

5. We must all hang together, or assuredly we shall all hang separately.

—BENJAMIN FRANKLIN: *At the Signing of the Declaration of Independence, July 4, 1776*

* Remember that a simple sentence may have a compound subject and a compound predicate (see Section 9, page 37). A compound subject is not two subjects: it is one subject with two parts. The same is true of a compound predicate.

6. Sir Ralph the Rover tore his hair,
He cursed himself in his despair:
The waves rush in on every side;
The ship is sinking beneath the tide.

—ROBERT SOUTHEY: *The Inchcape Rock*

7. I murmur under moon and stars
In brambly wildernesses;
I linger by my shingly bars;
I loiter round my cresses.

—ALFRED TENNYSON: *The Brook*

8. The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold.

—LORP BYRON: *The Destruction of Sennacherib*

9. Slowly and sadly we laid him down,
From the field of his fame fresh and gory;
We carved not a line, and we raised not a stone,
But we left him alone with his glory.

—CHARLES WOLFE: *The Burial of Sir John Moore*

10. There lived we many years;
Time dried the maiden's tears;
She had forgot her fears,
She was a mother;
Death closed her mild blue eyes;
Under that tower she lies;
Ne'er shall the sun arise
On such another.

—HENRY W. LONGFELLOW: *The Skeleton in Armor*

11. The heavens declare the glory of God, and the
firmament sheweth his handiwork. Day unto day
uttereth speech, and night unto night sheweth knowl-
edge.

Psalms 19:1-6

SECTION 32

III. THE SENTENCE

Complex Sentences.—

Compare these sentences:

1. *When* summer returns, the flowers will bloom again.
2. *If* you are right, I am wrong.
3. This is the tree *that* I planted.
4. No one respects the man *who* does not respect his parents.
5. She told me *that* it was impossible.

Each of these sentences consists of two clauses, one of which does not make complete sense standing alone. It depends on an independent clause to help it out. The dependent clauses begin with the words *when*, *if*, *that*, *who*, and another *that* different in function from the first. Notice that in the first two sentences, if you put the independent clause first and the dependent clause last, the meaning of the complete sentence will be the same. Other words used to introduce dependent clauses are *although* (*though*), *because*, *whenever*, *where*, and *while*.¹

¹ NOTE TO TEACHER.—This list is not meant to be exhaustive, nor is it deemed best at this stage to classify dependent clauses according to the parts of speech into which they fall. Such a classification will be more readily apprehended when the pupil has studied the parts of speech more in detail. So, also, of the corresponding classification of phrases.

A Dependent Clause is one that does not make complete sense standing alone.

A Complex Sentence is a sentence that contains one or more dependent clauses.

EXERCISE 1



1. Write complex sentences employing all of the introductory words mentioned above.

2. In how many of these sentences may you change the order of the clauses ?

EXERCISE 2

Point out the dependent and independent clauses in these selections.

1. My good blade carves the casques of men,
My tough lance thrusteth sure;
My strength is as the strength of ten,
Because my heart is pure.

—ALFRED TENNYSON: *Sir Galahad*

2. While Julian struggled with the almost insuperable difficulties of his situation, the silent hours of the night were still devoted to study and contemplation. Whenever he closed his eyes in short and interrupted slumbers, his mind was agitated with painful anxiety.

—EDWARD GIBBON: *The Decline and Fall of the Roman Empire*

3. Macaulay has occasional flashes of silence that make his conversation perfectly delightful.

—SIDNEY SMITH: *Memoirs*

4. She was a phantom of delight
When first she gleamed upon my sight.

—WILLIAM WORDSWORTH: *She was a Phantom of Delight*

5. Error of opinion may be tolerated where reason is
left free to combat it.

—THOMAS JEFFERSON: *First Inaugural, 1801*

6. To those who know thee not, no words can paint!
And those who know thee, know all words are faint!

—HANNAH MORE: *Sensibility*

7. If we do well here, we shall do well there;
I can tell you no more if I preach a whole year.

—JOHN EDWIN: *Eccentricities of John Edwin*

8. I give thee all,—I can no more,
Though poor the offering be;
My heart and lute are all the store
That I can bring to thee.

—THOMAS MOORE: *My Heart and Lute*

9. He prayeth best who loveth best
All things both great and small.

—SAMUEL COLERIDGE: *The Ancient Mariner*

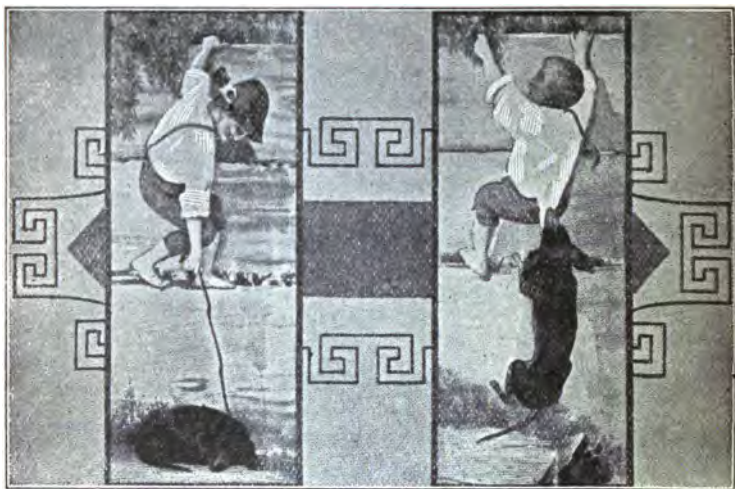
10. The Narragansett men told us after that thirteen
of the Pequods were killed, and forty wounded.

—JOHN E. WINTHROP: *History of New England*

11. I slept, and dreamed that life was Beauty;
I woke, and found that life was Duty.

—ELLEN STURGIS HOOPER: *Life a Duty*

SECTION 33
COMPOSITION WORK



Study these pictures carefully and write the story in your own words.

SECTION 34
THE PHRASE

If a group of words makes complete sense, we call it a sentence. If a group of words has a subject and predicate, we call it a clause, whether it makes sense or not. But what shall we call such groups as *the*

King of England, men and women, as soon as possible, in the garden, with all his might, was coming, has been injured? These do not make sense, nor do they have a subject and predicate. They are called phrases. We see at once that the phrase is a very loose division of grammar. It is a sort of waste-basket into which we throw every small group of words that is neither a sentence nor a clause.

Very often single words may be expanded into phrases :

thus = in this manner, golden = of gold or made of gold, wooden = of wood or made of wood, where? = in what place? scornful = full of scorn, poetical = pertaining to poetry or having the qualities of poetry, serenest = most serene, hurriedly = in a hurried manner, gracefully = in a graceful manner.

NOTE.—For the verb phrase, see Section 15, page 60.

A group of words not containing a subject and predicate is called a Phrase.

EXERCISE 1

Expand the following adjectives into phrases :

blue-eyed	faultless	medical	patriotic
brazen	fearless	merciful	quieter
breathless	honorable	merciless	unkind
famous	hopeful	modest	wealthy

EXERCISE 2

Expand the following adverbs into phrases:

when?	here	always
how?	courageously	everywhere
why?	homeward	never

EXERCISE 3

Use the following verb phrases as predicates in simple sentences:

can try	were killed	has been settled
must stop	are practicing	would not fly
is studying	am expecting	might have been doubled

SECTION 35

KINDS OF NOUNS

We have already learned how to classify words into parts of speech. These eight parts of speech, however, may be still further subdivided. There are different kinds of nouns, pronouns, verbs, adjectives, adverbs, and conjunctions. Prepositions and interjections are not usually divided into classes.

The only distinct kind of noun that we have learned to recognize is the proper noun, which always begins with a capital letter; but there are three other kinds

of nouns that do not begin with capital letters. Compare the italicized words in these sentences :

1. There was neither a *boy* nor a *girl* in the *crowd*.
2. The *crew* of the wrecked *steamer* were at last saved by the *bravery* and *thoughtfulness* of the *captain*.

Each of the words *boy*, *girl*, *steamer*, and *captain* includes a large class: there are thousands of boys, girls, steamers, and captains. Each of these four words, therefore, is common to a class. The words *crowd* and *crew* denote a body of men regarded as one whole. The words *bravery* and *thoughtfulness* denote mere attributes or qualities of the captain's character.

A Common Noun is a name that may be applied to all objects in the same class.

A Collective Noun is a name that may be applied to any number of objects regarded as a whole.

An Abstract Noun is the name of an attribute or quality.

Common and Proper Nouns.—

When a noun does not begin with a capital letter, it is nearly always a common noun, because common nouns and proper nouns include the great majority of nouns in the English language. Among the most frequently used common nouns are such words as *book*, *boy*, *cat*, *chair*, *day*, *desk*, *dog*, *flower*, *girl*, *horse*, *hour*, *house*, *man*, *month*, *rock*, *table*, *tree*, *woman*, *year*.

Notice that every proper noun belongs to a class designated by a common noun :

1. Mr. Allen is a man.
2. Mrs. Jones is a woman.
3. Thomas is a boy.
4. Elizabeth is a girl.
5. Traveler was General Lee's horse.
6. Georgia is a state.
7. New Orleans is a city.
8. *Robinson Crusoe* is a book.

EXERCISE 1

What common nouns tell the class to which the following proper nouns belong? —

Alabama
Atlanta
Fido

Genesis
Germany
January

Wednesday
Mount Vernon
George Washington

EXERCISE 2

Find all the common and proper nouns in these selections :

1. The stately homes of England,—
How beautiful they stand,
Amid their tall ancestral trees,
O'er all the pleasant land!

—FELICIA D. HEMANS : *The Homes of England*

2. The stormy March has come at last,
With winds and clouds and changing skies,
I hear the rushing of the blast
That through the snowy valley flies.

—WILLIAM CULLEN BRYANT: *March*

3. Come into the garden, Maud,
For the black bat, night, has flown;
Come into the garden, Maud,
I am here at the gate alone.

—ALFRED TENNYSON: *Maud*

4. Where God built a church, there the Devil would
also build a chapel.

—MARTIN LUTHER: *Table Talk*

Collective and Abstract Nouns.—

Collective nouns are the names of groups or classes or multitudes, and these are composed of common nouns. Thus *ship* is a common noun; but *fleet*, a number of ships, is a collective noun. *Soldier* is a common noun, but *army*, *brigade*, *regiment*, *battalion*, are collective nouns. Other collective nouns are *class*, *company*, *congregation*, *covey*, *family*, *flock*, *group*, *herd*, *multitude*, *people*.

Abstract nouns name things that we cannot see, smell, hear, touch, or taste. We can see high houses, but we cannot see *height*; we can smell sweet odors, but we cannot smell *sweetness*; we can hear a soft voice, but we cannot hear *softness*; we can touch a

smooth surface, but we cannot touch *smoothness*; we can taste bitter fruit, but we cannot taste *bitterness*. You see at once that a great many abstract nouns end in *ness*. Many others end in *ity*: *ability*, *amiability*, *charity*, *humility*, *possibility*, *tranquillity*.

Caution

Shall we use *is* and *was* after collective nouns, or *are* and *were*? In other words, shall we say "The committee *is* (was) undecided" or "The committee *are* (were) undecided?" If you think of the committee as a whole, use *is* and *was*; if you think of the individual members of the committee, use *are* and *were*. It is proper, therefore, to use *is* and *was* or *are* and *were* after collectives; the choice depends upon the exact shade of meaning that you give to the collective. Do not use *is* or *was* after a collective unless you think of the separate units as constituting a single whole. Do not use *are* or *were* after a collective unless you think of the separate units as distinct and independent.

EXERCISE 1

What collective nouns stand for groups of the following objects?—

birds
cows

sailors
senators

school children
partners in business

EXERCISE 2

What abstract nouns are formed from these adjectives?—

brave
free

good
holy

insane
mean

EXERCISE 3

Point out the collective and abstract nouns in these selections:

1. And now abideth faith, hope, charity, these three; but the greatest of these is charity.

1 Corinthians 13: 13

2. Beauty is truth, truth beauty,—that is all
Ye know on earth, and all ye need to know.

—JOHN KEATS: *Ode to a Grecian Urn*

3. When a man is in love with one woman in a family, it is astonishing how fond he becomes of every person in it.

—W. M. THACKERAY: *The Virginians*

4. That this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people shall not perish from the earth.

—ABRAHAM LINCOLN: *Gettysburg Address*

5. The royal navy of England hath ever been its greatest defence and ornament.

—SIR WILLIAM BLACKSTONE: *Commentaries*

EXERCISE 4

Place *is* or *are*, *was* or *were*, in the following blanks, and give a reason for your choice:

1. The jury — unanimous.
2. His family — very much divided.
3. A flock of sheep — seen, slowly straggling up the hill.
4. The public — cordially invited to attend.
5. One by one the covey — killed.

SECTION 36

GENDER OF NOUNS

Gender is something that you already know, though perhaps you do not know how to express your knowledge. Notice the italicized words in the following sentences:

1. My *mother* told me that *she* had misplaced *her* keys.
2. I promised my *brother* that if *he* would lend me *his* gun, I would lend *him* my skates.
3. As soon as I saw the *door* I noticed that *it* had lost one of *its* hinges.

These sentences remind us that there are two sexes, the male and the female, and that we refer to these sexes by different pronouns. A noun denoting a male being, or a pronoun standing for a male being, is said

to be of the masculine gender. A noun denoting a female being, or a pronoun standing for a female being, is said to be of the feminine gender. When an object has no sex, the noun is said to be of the neuter gender. The masculine pronouns are *he, his, him*; the feminine *she, her*; the neuter *it, its*.

Gender is a grammatical distinction corresponding in English to the sex of the object named.

Male beings are of the Masculine Gender.

Female beings are of the Feminine Gender.

Things without sex are of the Neuter Gender.

The English language has three ways of indicating the masculine and feminine genders:

1. By the use of two entirely different words:

boy	girl	horse	mare
brother	sister	king	queen
drake	duck	man	woman
father	mother	nephew	niece
gander	goose	uncle	aunt

2. By the use of prefixes:

buck-rabbit	doe-rabbit	manservant	maidservant
he-goat	she-goat	billy-goat	nanny-goat

3. By the use of suffixes :

actor	actress	hero	heroine
giant	giantess	Mister (Mr.)	Mistress (Mrs.)

EXERCISE 1

Tell the gender of the following nouns and refer to each by the appropriate pronoun :

bachelor	duke	hat	pencil
czarina	executor	lad	prince
duchess	grandmother	maid	river

EXERCISE 2

Tell the gender of the nouns in the following selections :

1. Our Garrick's a salad; for in him we see
Oil, vinegar, sugar, and saltiness agree.

—OLIVER GOLDSMITH : *Retaliation*

2. When maidens sue,
Men give like gods.

—WILLIAM SHAKESPEARE : *Measure for Measure*

3. If the heart of a man is depressed with cares,
The mist is dispelled when a woman appears.

—JOHN GAY : *Beggars' Opera*

4. Jack and Jill went up the hill
To fetch a pail of water.

Mother Goose Melodies

5. But the seafoal is gone to her nest,
The beast is laid down in his lair,
Even here is a season of rest,
And I to my cabin repair.

—WILLIAM COWPER: *The Solitude of Alexander Selkirk*

6. It was the schooner Hesperus,
That sailed the wintry sea;
And the skipper had taken his little daughter,
To bear him company.

—HENRY W. LONGFELLOW: *The Wreck of the Hesperus*

SECTION 37

NUMBER OF NOUNS

Compare the italicized words in these sentences:

1. A *bird* was on the nest.
2. Several *birds* were in the tree.
3. He sat on a long *bench*.
4. The *benches* were painted white.

The italicized nouns differ in number. The words *bird* and *bench* are singular, or in the singular number; *birds* and *benches* are plural, or in the plural number.

Number is that function of a word by which, with or without¹ change of form, it stands for one or more than one.

¹ All nouns do not change their forms in the transition from singular to plural: one *sheep*, ten *sheep*; this *deer*, these *deer*.

A word denoting one is Singular, or in the Singular Number.

A word denoting more than one is Plural, or in the Plural Number.

Nouns regularly form their plurals by adding *s* or *es* to the singular.

Changes of Form.—

Some nouns change their form before plural endings are added :

Nouns ending in *fe* often change *f* to *v* before adding *s* :

knife, knives (not knifes); life, lives; wife, wives.

Nouns ending in *f* sometimes change that letter to *v* before adding *es* :

calf, calves; sheaf, sheaves; wolf, wolves.

Nouns ending in *y* preceded by a consonant change *y* into *i* before adding *es* :

army, armies; city, cities; duty, duties; fly, flies.

If *y* is preceded by a vowel, *s* is added directly to the singular :

boy, boys; day, days; monkey, monkeys.

Irregular Plurals.—

Eight of the most frequently used nouns in the

English language have irregular plurals. These nouns are:

child	children	mouse	mice
foot	feet	ox	oxen
goose	geese	tooth	teeth
man	men	woman	women

NOTE 1.—Some nouns have no plural. They are chiefly abstract nouns and the names of metals : *meekness, truthfulness, gold, silver.*

NOTE 2.—A few nouns have no singular : *ashes, bellows, oats, riches, scissors, tongs, trousers.*

NOTE 3.—Such words as *deer, heathen, and sheep* may be used in the singular or in the plural without change of form. Most of the nouns that do not distinguish singular and plural are the names of fish : *perch, salmon, shad, trout,* and the word *fish* itself.

Rule of Agreement.—

Nouns are not the only parts of speech that have number. The adjective *this* is singular, *those* plural. The pronoun *he, she, and it* are singular; *they* plural. If a noun is in the singular number (*boy, girl, hat*), it may be preceded by *this* or *that*, never by *these* or *those*; it may be referred to by *he, she, or it*, never by *they*; it may be followed by *is, was, or has*, never by *are, were, or have*. If the noun is in the plural number (*boys, girls, hats*), it may be preceded by *these*

or *those*, never by *this* or *that*; it may be referred to by *they*, never by *he*, *she*, or *it*; it may be followed by *are*, *were*, or *have*, never by *is*, *was*, or *has*.

The rule may be summed up as follows: Singulars go with singulars, plurals with plurals. Compare these sentences:

1. *This* boy *is* industrious, for *he* improves every moment.

2. *That* girl *was* here yesterday morning; *she* told me so.

3. *This* hat *has* a trademark which shows that *it* was made by Dunlap.

4. *These* boys *are* industrious, for *they* improve every hour.

5. *Those* girls *were* here yesterday morning; *they* told me so.

6. *These* hats *have* trademarks which show that *they* were made by Dunlap.

Caution

Do not think that every noun ending in *s* or *es* is plural. The following nouns are singular: *gallows*, *molasses*, *news*, *summons*, *United States*. In other words, these nouns may be followed by *is*, *was*, or *has*, not by *are*, *were*, or *have*.

Note.—*United States* is really a collective noun and may, of course, be used as a plural when the individual states are thought of.

EXERCISE 1

Give the plurals of these nouns:

crutch	house	leaf	thief
deer	key	shelf	fly
door	lady	sky	jay

EXERCISE 2

Use *this*, *these*, *that*, *those* correctly in the following blanks:

1. — wolves are fierce.
2. — scissors are dull.
3. I am astonished at — news.
4. — gallows was erected yesterday.
5. I do not like — molasses.

EXERCISE 3

Construct sentences showing the difference in use between *is* and *are*, *was* and *were*, *has* and *have*.

EXERCISE 4

Point out the singular and plural nouns in these selections:

1. Hunting was the labor of the savages of North America, but the amusement of the gentlemen of England.

—SAMUEL JOHNSON: *Johnsoniana*

2. God tempers the wind to the shorn lamb.

—LAURENCE STERNE: *Maria*

3. The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed.

—FELICIA D. HEMANS: *The Landing of the Pilgrims*

4. 'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home;
A charm from the skies seems to hallow us there,
Which sought through the world is ne'er met with
elsewhere.

—JOHN HOWARD PAYNE: *Home, Sweet Home*

5. The dews of summer nights did fall,
The moon, sweet regent of the sky,
Silvered the walls of Cumnor Hall
And many an oak that grew thereby.

—W. J. MICKLE, *Cumnor Hall*

6. Truth crushed to earth shall rise again,—
The eternal years of God are hers;
But Error, wounded, writhes with pain,
And dies among his worshippers.

—WILLIAM CULLEN BRYANT: *The Battle-Field*

7. The gray rain beats,
Wrapping the wet world in its flying sheets.

—JOHN CHARLES MCNEILL: *Gray Days*

SECTION 38

CASE OF NOUNS

We have learned that there are three kinds of nouns and that nouns and pronouns have gender and number. Nouns and pronouns have also case. In the English language there are three cases, the nominative, the possessive, and the objective. Every noun or pronoun used in a sentence is in the nominative case, or in the possessive case, or in the objective case. You have been using these three cases all your life, and will have little difficulty in learning how they differ one from another.

The Nominative Case.—

If you know how to tell the subject of a sentence (see Section 30), you will have no trouble with the nominative case. The subject of every sentence and of every clause, whether the subject be a noun or a pronoun, is in the nominative case. The italicized nouns and pronouns, therefore, in the following sentences are in the nominative case because each is the subject of its sentence :

1. The *book* is not in its proper place.
2. *He* talked to me about his friend.
3. At my request, *she* stayed at home.
4. A loud and piercing *cry* was heard.
5. A *group* of angry men had gathered in the street.

6. *Libraries* and *newspapers*¹ exert a great influence for good.

7. Into the valley of death rode the *six hundred*²
(= The six hundred rode into the valley of death).

The subject of every sentence is in the Nominative Case.

The Possessive Case.—

Notice the italicized words in these sentences :

1. *Robert's* sled was broken and *his* coat torn.
2. This *horse's* mane has been clipped.
3. I found a *girl's* hat in the yard.
4. There were scars on both *boys'* arms.
5. Bargains were offered in *ladies'* and *gentlemen's* clothing.

The italicized words are in the possessive case because they denote possession. *Robert's* is a possessive modifier of *sled*, *his* is a possessive modifier of *coat*, *horse's* of *mane*, *girl's* of *hat*, etc. The words *Robert's*, *horse's*, and *girl's* show that a noun in the singular number forms its possessive case by adding the apostrophe³ and *s*. The words *boys'* and *ladies'* show

¹ Both nouns are in the nominative case because they are parts of a compound subject. See Section 9, pages 36, 37.

²The subject of this sentence is not in its usual position. See Section 9, page 38.

³The apostrophe is nothing but the ordinary comma placed above the line instead of on it.

that plural nouns ending in *s* or *es* form their possessive case by placing the apostrophe after the letter *s*. The word *gentlemen's* shows that plural nouns not ending in *s* or *es* (such plurals as *children*, *men*, *mice*, *oxen*, *women*) form their possessive case as do singular nouns; that is, they add the apostrophe and *s*.

NOTE.—The word *his* is the possessive case of the pronoun *he*, as *its* is of *it*; but no apostrophe is used.

A noun or pronoun denoting possession is in the Possessive Case.

The Objective Case.—

The objective case has two main uses. These uses are illustrated by the italicized words in the following sentences:

1. Archie struck *Henry*.
2. I saw the *circus*.
3. He pitched the *ball* over the *fence*.
4. They gave *it* to *me*.
5. She was walking with her *mother*.

In the first sentence, *Archie* is the subject, or person who acts; *Henry* is the object, or person acted upon. The word *Henry*, then, is in the objective case because it is the object of the verb *struck*. It tells who was struck. In like manner, *circus* is the object of

saw, *ball* of *pitched*, and *it* of *gave*. The object of a verb may be found by asking certain questions; as:

1. Whom did Archie strike? *Henry*.
2. What did I see? The *circus*.
3. What did he pitch over the fence? The *ball*.
4. What did they give to me? *It*.

The other italicized words in the five sentences are *fence*, *me*, and *mother*. They are in the objective case, not because they are the objects of verbs, but because they are the objects of prepositions. You learned in Section 19 that a preposition is a word used to show the relation between the noun or pronoun that follows it and some other word in the sentence. You are now to learn that the noun or pronoun that follows a preposition is always in the objective case.

You see that nouns have the same forms for the nominative and objective cases. These cases differ in use or function, not in form. The possessive case, however, has a form different from that of the other two cases.

The Object of a verb names the person or thing acted upon.

The Object of every verb and of every preposition is in the Objective Case.

Case is that function of nouns and pronouns by which, with or without change of form, they express the relation of subject, object, or possessive modifier.

EXERCISE 1

Make sentences, using the following nouns in the nominative case:

nom
America
boy
Columbus
congregation

diligence
eggs
girl
horses

man
McKinley
oxen
paper

obj
pins
schools
table
uncle

EXERCISE 2

Make sentences using the following words in the possessive case:

obj
buffalo
children¹
city
dog

dogs
flies
gentleman
Germany

obj
Jane
John
monkey
monkeys

nom
pupil
pupils
Susan
United States

EXERCISE 3

Make sentences in which the nouns in Exercise 1 shall be used in the objective case after verbs.

EXERCISE 4

Make sentences in which the nouns in Exercise 2 shall be used in the objective case after prepositions.

¹ When the noun is in the plural number, place *these* instead of *the* before it in your sentence.

EXERCISE 5

Tell the case of each noun in the following selections, and give your reasons:

1. The dove found no rest for the sole of her foot.

Genesis 8 : 9

2. A man's heart deviseth his way.

Proverbs 16 : 9

3. In my Father's house are many mansions.

John 14 : 2

4. Evil communications corrupt good manners.

1 Corinthians 15 : 33

5. A little leaven leaveneth the whole lump.

Galatians 5 : 9

6. Little drops of water, little grains of sand,
Make the mighty ocean and the pleasant land.

—FRANCES S. OSGOOD: *Little Things*

7. A fool's bolt is soon shot.

—JOHN HEYWOOD: *Proverbs*

8. Oh, that's¹ for lovers' thoughts.

—GEORGE CHAPMAN: *All Fools*

9. At lovers' perjuries,
They say, Jove laughs.

—WILLIAM SHAKESPEARE: *Romeo and Juliet*

¹ *That's = that is.*

10. Care keeps his watch in every old man's eye.

—WILLIAM SHAKESPEARE: *Romeo and Juliet*

11. A friend should bear his friend's infirmities.

—WILLIAM SHAKESPEARE: *Julius Caesar*

12. But the Consul's brow was sad,
And the Consul's speech was low,
And darkly looked he at the wall,
And darkly at the foe.

—THOMAS B. MACAULAY: *Horatius at the Bridge*

13. A stout heart may be ruined in fortune, but not in spirit.

—VICTOR HUGO. *The Tollers of the Sea*

SECTION 39

COMPOSITION WORK

Read carefully the following poem:

Old Grimes

Old Grimes is dead; that good old man,
We ne'er shall see him more;
He used to wear a long black coat,
All buttoned down before.

His heart was open as the day,
His feelings all were true;
His hair was some inclined to gray,
He wore it in a queue.

Whene'er he heard the voice of pain,
His breast with pity burned;
The large round head upon his cane
From ivory was turned.

Kind words he ever had for all;
He knew no base design;
His eyes were dark and rather small,
His nose was aquiline.

He lived at peace with all mankind,
In friendship he was true;
His coat had pocket-holes behind,
His pantaloons were blue.

But good Old Grimes is now at rest,
Nor fears misfortune's frown;
He wore a double-breasted vest,
The stripes ran up and down.

He modest merit sought to find,¹
And pay it its desert;
He had no malice in his mind,
No ruffles on his shirt.

His neighbors he did not abuse,
Was sociable and gay;
He wore large buckles on his shoes,
And changed them every day.

¹ The normal order would be :

He sought to find modest merit.

His knowledge, hid from public gaze,
He did not bring to view,
Nor make a noise town-meeting days,
As many people do.

His worldly goods he never threw
In trust to fortune's chances,
But lived (as all his brothers do)
In easy circumstances.

Thus undisturbed by anxious cares
His peaceful moments ran;
And everybody said he was
A fine old gentleman.

—ALBERT G. GREENE

You see at once that this is a humorous poem. In what does its humor consist? Suppose that I should say of a certain man that he had a kind heart and blue eyes. You would smile, not because there is anything funny in a kind heart or in blue eyes, but because the two things are so different that it is ridiculous to put them so close together.

Now this famous poem, *Old Grimes*, owes its humor to just this principle: incongruous things are put together. Part of the poem describes the character of Old Grimes; another part describes his dress and appearance; but the two parts are run together.

EXERCISE

Write a composition on Old Grimes. Let your composition consist of two paragraphs, the first paragraph being devoted to the character of Old Grimes, the second to his dress and appearance. Do not copy the exact language or sentence structure of the poem.

SECTION 48

PRONOUNS

Kinds of Pronouns.—

Compare the italicized words in these sentences :

1. *I* knew that *you* and *he* were friends.
2. This is the man *who* was sick.
3. *Who* said so ?

In the first sentence the italicized words are personal pronouns, *I* representing the speaker, *you* the person spoken to, and *he* the person spoken of. In the second sentence *who was sick* is a clause (see Section 32). This clause is really an adjective modifying *man*, and is joined to *man* by the relative pronoun *who*. In the third sentence *Who* is an interrogative pronoun because it is used in asking a question.

Personal Pronouns are pronouns that have different forms for the persons speaking, the person spoken to, and the person or thing spoken of.

A Relative Pronoun is a pronoun that joins an adjective clause to a preceding noun or pronoun.

Interrogative Pronouns are used in asking questions.

Declension.—

Nouns and pronouns are the only parts of speech that have cases. We are said to decline a noun or pronoun when we name its three cases in both numbers. To decline a noun or pronoun is the same thing as to give its declension. Here is the way we decline, or give the declension of, the nouns *boy* and *child*:

	SINGULAR	PLURAL
<i>Nominative</i>	boy	boys
<i>Possessive</i>	boy's	boys'
<i>Objective</i>	boy	boys

	SINGULAR	PLURAL
<i>Nominative</i>	child	children
<i>Possessive</i>	child's	children's
<i>Objective</i>	child	children

To Decline a noun or pronoun is to name its three cases through both numbers.

In learning how to decline pronouns we shall see the importance of knowing the difference between the nominative and objective cases. These two cases have the same forms in nouns, but not in pronouns.

✓
just

OUR LANGUAGE

(1) PERSONAL PRONOUNS

	SINGULAR	PLURAL
<i>Nom.</i>	I	we
<i>Poss.</i>	my, mine	our, ours
<i>Obj.</i>	me	us

	SINGULAR	PLURAL
<i>Nom.</i>	you	you
<i>Poss.</i>	your, yours	your, yours
<i>Obj.</i>	you	you

	SINGULAR			PLURAL
	<i>Masculine</i>	<i>Feminine</i>	<i>Neuter</i>	
<i>Nom.</i>	he	she	it	they
<i>Poss.</i>	his	her, hers	its	their, theirs
<i>Obj.</i>	him	her	it	them

(2) THE RELATIVE PRONOUN WHO

	SINGULAR	PLURAL
<i>Nom.</i>	who	who
<i>Poss.</i>	whose	whose
<i>Obj.</i>	whom	whom

(3) THE INTERROGATIVE PRONOUN WHO

	SINGULAR	PLURAL
<i>Nom.</i>	who	who
<i>Poss.</i>	whose	whose
<i>Obj.</i>	whom	whom

How to Use the Cases of Pronouns.—

It will do you no good to learn the declension of pronouns unless you know how to use the different forms correctly. The most common mistake is to confuse the nominative and objective forms.

(a) Remember that the nominative forms must be used when the pronoun is the subject of the sentence:

1. John and I desk together (*not* Me and John desk together).
2. He and I are classmates (*not* Me and him are classmates).
3. He and James are friends (*not* Him and James are friends).

(b) Remember that the objective forms must be used when the pronoun is the object of a verb or of a preposition:

1. He blamed John and me (*not* John and I).
2. I don't like him or her (*not* he or she).
3. Will you go with Robert and me? (*not* Robert and I).
4. He is a man whom¹ I admire (*not* who I admire).
5. Whom² did you see? (*not* Who did you see?)

¹ The relative pronoun *whom* is the object of *admire*.

² The interrogative pronoun *Whom* is the object of *did see*. We may change the order thus: You did see whom?

EXERCISE 1

Tell what case each of the following pronouns is in, and why:

1. He helped me.
2. I heard him.
3. She realizes it.
4. We were talking to them.
5. Who found your hat?
6. William is a boy who does everything well.
7. Will you accompany my father and me?
8. Ella, Minnie, and I were in the room with her.
9. Whose book is this? It is mine.
10. They laughed at us.
11. The present gave great pleasure to my brother and me.
12. They were all invited except Thomas and me.

EXERCISE 2

Use *I* or *me* in each of the following blanks; give a reason for your choice:

1. My sister and — visited Galveston.
2. — wrote asking Susan to visit Henry and —.
3. The money was divided between her and —.
4. He ridiculed Mattie and —.
5. Charles, Joseph, and — went in swimming together.
6. Just between you and —, I don't think he knows anything about it.

EXERCISE 3

Use *he* or *him* in each of the following blanks; give a reason for your choice:

1. I was with — yesterday.
2. — and I study together.
3. They made fun of — and me.
4. We called —, but — did not come.

EXERCISE 4

Use *she* or *her* in each of the following blanks; give a reason for your choice:

1. — did not recognize me, but I recognized —.
2. — and I are chums.
3. I played tennis with Sam and — yesterday.
4. We have just been talking about you and —.

EXERCISE 5

Find the personal pronouns wrongly used in this selection:

There were three sailors of Bristol city
Who took a boat and went to sea;
But first with beef and captain's biscuits
And pickled pork they loaded she.

There was gorging Jack and guzzling Jimmy,
And the youngest he was little Billee.
Now when they got as far as the Equator
They'd¹ nothing left but one split pea.

¹They'd = They had.

Says gorging Jack to guzzling Jimmy,

“I am extremely hungaree.”

To gorging Jack says guzzling Jimmy,

“We’ve nothing left; us must eat we.”

Says gorging Jack to guzzling Jimmy,

“With one another, we shouldn’t agree!

There’s little Bill, he’s young and tender,

We’re old and tough, so let’s eat he.”

—W. M. THACKERAY: *Little Billie*

EXERCISE 6

Use *they* or *them* in each of the following blanks; give a reason for your choice:

1. — and I went together.
2. Did you see — and me together?
3. Are you and — acquainted?
4. One of — is sick.
5. — and I were at Joe’s home when the accident happened, but I was not able to help either — or Joe.

EXERCISE 7

Use the relative pronoun *who* or *whom* in each of the following blanks; give a reason for your choice:

1. Thackeray is a novelist — almost everybody reads.
2. The people with — he has boarded speak well of him.

¹ We’ve = We have.

3. He is one of those — never pay their debts.
4. She is a girl — knows everybody, but — very few like.

EXERCISE 8

Use the interrogative pronoun *who* or *whom* in each of the following blanks ; give a reason for your choice:

1. — did you elect?
2. With — were you walking?
3. — are these pupils?
4. — robbed this nest?
5. — did they expel?

✓
EXERCISE 9

1. Give the nominative cases of all the pronouns studied.

2. Give the objective cases of all the pronouns studied.

Relative Pronouns.—

Who is not the only relative pronoun, though it is the only relative pronoun that has different forms for the three cases. Other relative pronouns are *which* and *that*. These three pronouns differ as follows:

(a) *Who* is used of persons:

1. There goes the boy who told me.
2. People who respect themselves will be respected by others.

(b) *Which*¹ is used of animals or things:

1. The horses which we drove were lame.
2. There was hardly a house which was not burned to the ground.

(c) *That* is used of persons, animals, and things:

1. The girl that led the class was only ten years old.
2. The dog that bit me was promptly shot.
3. The sleet broke two trees that shaded our porch.

Caution

(a) Do not use the apostrophe in writing the possessive case of pronouns. There are no such words as *our's*, *your's*, *he's*, *her's*, *their's*, *who'se*.

(b) Do not put yourself first. The sentence, "Me and brother did it," contains two errors: *Me* should be *I* and *I* should follow *brother*.

(c) Do not use pronouns needlessly. The following sentences are incorrect:

1. Bill, he came at once; but John, he stayed at home.
2. Who was Benjamin Franklin? Benjamin Franklin, he was a great statesman and scientist.
3. Mattie Thompson, she said she knew it all the time.
4. Sam and Tom, they didn't say a word.

In each of these four sentences the comma and the pronoun immediately following should be omitted.

¹ When the Bible was translated in 1611, *which* was used of persons as well as of animals and things. This explains "Our Father, *which* art in heaven."

SECTION 41

COMPOSITION WORK



Study these pictures carefully ; then write a letter to a friend describing the scenes as if you had witnessed them. Begin the body of your letter thus :

I must tell you of something that happened yesterday. While I was watching my brother Harry cut wood, we heard the old hen give a startled cluck, and we knew that some accident had happened to one of her chicks. Harry threw down his ax——

EXERCISE

Name the kinds and the cases of the pronouns used in your letter.

SECTION 42

SINGULAR AND PLURAL VERBS

When we say that a noun or pronoun is singular, we mean that it denotes one person or thing (*stick, rock, I, he*); when we say that a noun or pronoun is plural, we mean that it denotes more than one person or thing (*sticks, rocks, we, they*). In this sense, verbs can be neither singular nor plural, for verbs do not denote persons or things. But a verb is said to be singular when its subject is singular, and plural when its subject is plural. In other words, the verb borrows its number from the number of its subject. The principle may be expressed as follows:

A verb must agree with its subject in number.

Importance of the Principle.—

The importance of the principle that a singular predicate must have a singular subject, and that a plural predicate must have a plural subject, may be seen by the following violations of the principle:

1. The men *is* sick.
2. The houses *was* well built.
3. This boy *are* a good fellow.
4. The bird *were* not in the cage.

You could have told before you began to study grammar that these sentences were not correct; but

now you know why they are not correct. The four verbs do not agree in number with their subjects. *Men* is plural, *is* singular; *houses* is plural, *was* singular; *boy* is singular, *are* plural; *bird* is singular, *were* plural. If we make the predicates agree in number with their subjects, *is* will be changed to *are*, *was* to *were*, *are* to *is*, and *were* to *was*.

You now see more clearly what was meant in Section 37, page 150, when it was said that if a noun is in the singular number (*boy, girl, hat*), it may be followed by *is, was, or has*, never by *are, were, or have*; and that if the noun is in the plural number (*boys, girls, hats*), it may be followed by *are, were, or have*, never by *is, was, or has*.

Agreement of Verb with Noun Subject.—

Mistakes are not often made in the agreement of subject and predicate when the subject is a pronoun; but mistakes are frequent when the subject is a noun. Compare these sentences, in each of which the predicate agrees in number with its noun subject:

1. This student *works* all day.
2. These students *work* all day.
3. The mail *arrives* at 6 P. M.
4. The mails *arrive* at 6 P. M.
5. John *catches* better than he *itches*.
6. My brothers *catch* better than they *pitch*.
7. James *does* his best.

8. Charles and Richard *do* their best.
9. The mocking bird *excels* all other songsters.
10. Mocking birds *excel* all other songsters.

These sentences establish the following principle for all verbs denoting present time :

If the noun subject is singular, the verb ends in *s* or *es*; if the noun subject is plural, the verb has no ending.

In other words, verbs denoting present time form their singular and plural in a way just the reverse of that exemplified by nouns.

Caution

Do not use *don't* for *doesn't*. The former is plural, being a contraction for *do not*; the latter is singular, being a contraction for *does not*. These sentences are correct :

1. The sun *doesn't* rise until six o'clock these mornings.
2. Why *don't* the boys play ball?

EXERCISE 1

Put noun subjects to these verbs :

eats, eat

flies, fly

is, are

makes, make

receives, receive

rises, rise

sees, see

sleeps, sleep

speaks, speak

teaches, teach

wears, wear

writes, write

EXERCISE 2

Insert verbs in the following blanks:

1. Here — the cows.¹
2. Here — Mary and Lily.
3. In every crisis of our history there — arisen great leaders.
4. What — these men intend to do?
5. Where — your brother and sister gone?
6. Where — my hat?
7. Where — our hats?
8. Where — my hat and coat?
9. Riches often — wings.
10. His family — opposed to the marriage.
11. When — Washington born?
12. When — Washington and Jefferson born?

EXERCISE 3

Fill each of the following blanks with *don't* or *doesn't*:

1. Harold — like to play with dolls.
2. Why — Joseph and William help you?
3. One of the workmen² — seem to be well.
4. When the teacher — show any interest, the pupils — make any progress.

¹ Remember that the verb must agree in number with the subject, whether the subject precedes or follows. Remember, too, that compound subjects are plural.

² The subject is *One*, not *workmen*.

SECTION 43

TENSE

The verb is the only part of speech that varies its forms to express time. Compare these sentences:

1. He *stays* here. (Present)
2. She *stayed* here last night. (Past)
3. I *shall stay* here to-night. (Future)
4. We *have stayed* here too long. (Present Perfect)
5. They *had stayed* an hour before you came. (Past Perfect)
6. You *will have stayed* two hours when the clock strikes ten. (Future Perfect)

These are all the tenses possible. Notice that the present and past tenses are each expressed by one word; the other tenses require verb phrases.

The time denoted by a verb is called its Tense.

The Present Tense denotes present time.

The Past Tense denotes past time.

The Future Tense denotes future time.

The Present Perfect Tense denotes that the action of the verb is completed in present time.

The Past Perfect Tense denotes that the action of the verb was completed at some past time.

The Future Perfect Tense denotes that the action of the verb will have been completed at some future time.

To Conjugate a verb means to name all of its forms and combinations.

Weak and Strong Verbs.—

There are two ways in which a verb changes its form to express past time. (1) It may add *ed*, *d*, or *t* to the present tenses: *reach*, *reached*; *love*, *loved*; *dwell*, *dwelt*. (2) It may change the vowel of the present tense without adding an ending: *sing*, *sang*; *ride*, *rode*; *fall*, *fell*. The first class is called weak because it has to borrow one or more letters to form its past tense; the second class is called strong because it forms its past tense out of its own resources.

NOTE.—Weak verbs are sometimes called regular, and strong verbs irregular. But strong verbs form their past tense in accordance with definite rules. It requires a knowledge of Old English, however, to understand these rules.

A Weak Verb forms its past tense by the addition of *ed*, *d*, or *t* to the present.

A Strong Verb forms its past tense by vowel change without the addition of a suffix.

Conjugation of a Weak Verb.—

Here is the conjugation through the six tenses of the weak verb *reach*:

PRESENT

<i>Singular</i>	<i>Plural</i>
1. I reach	1. we reach
2. you reach	2. you reach
3. he reaches	3. they reach

PAST

Singular

1. I reached
2. you reached
3. he reached

Plural

1. we reached
2. you reached
3. they reached

FUTURE

1. I shall reach
2. you will reach
3. he will reach

1. we shall reach
2. you will reach
3. they will reach

PRESENT PERFECT

1. I have reached
2. you have reached
3. he has reached

1. we have reached
2. you have reached
3. they have reached

PAST PERFECT

1. I had reached
2. you had reached
3. he had reached

1. we had reached
2. you had reached
3. they had reached

FUTURE PERFECT

1. I shall have reached
2. you will have reached
3. he will have reached

1. we shall have reached
2. you will have reached
3. they will have reached

Conjugation of a Strong Verb.—

Here is the conjugation through the six tenses of the strong verb *begin*:

PRESENT

Singular

1. I begin
2. you begin
3. he begins

Plural

1. we begin
2. you begin
3. they begin

PAST

Singular

1. I began
2. you began
3. he began

Plural

1. we began
2. you began
3. they began

FUTURE

1. I shall begin
2. you will begin
3. he will begin

1. we shall begin
2. you will begin
3. they will begin

PRESENT PERFECT

1. I have begun
2. you have begun
3. he has begun

1. we have begun
2. you have begun
3. they have begun

PAST PERFECT

1. I had begun
2. you had begun
3. he had begun

1. we had begun
2. you had begun
3. they had begun

FUTURE PERFECT

1. I shall have begun
2. you will have begun
3. he will have begun

1. we shall have begun
2. you will have begun
3. they will have begun

Conjugation of the Verb "to be."—

The little verb *to be* is used more than any other verb in our language. Its conjugation is as follows:

PRESENT

Singular

1. I am
2. you are
3. he is

Plural

1. we are
2. you are
3. they are

<i>Singular</i>	PAST	<i>Plural</i>
1. I was		1. we were
2. you were		2. you were
3. he was		3. they were

	FUTURE	
1. I shall be		1. we shall be
2. you will be		2. you will be
3. he will be		3. they will be

	PRESENT PERFECT	
1. I have been		1. we have been
2. you have been		2. you have been
3. he has been		3. they have been

	PAST PERFECT	
1. I had been		1. we had been
2. you had been		2. you had been
3. he had been		3. they had been

	FUTURE PERFECT	
1. I shall have been		1. we shall have been
2. you will have been		2. you will have been
3. he will have been		3. they will have been

The Six Tenses in Another Form.—

You will now be able to appreciate the importance of the verb *to be*. If you add the word *reaching* to each of the six tenses of the verb *to be*, you will have another conjugation of *reach*; if you add the word *beginning* to each of the six tenses of the verb *to be*, you will have another conjugation of *begin*.

EXERCISE

What is the difference in meaning between these two sentences?

1. She sings beautifully.
2. She is singing beautifully.

“I Shall” and “I Will.”—

There are many grown persons who have never once said *I shall* or *we shall*. They use only *I will* and *we will*, or *I'll* and *we'll*. But *I shall* and *we shall* ought to be used far oftener than *I will* and *we will*. The distinction between *shall* and *will* with the first personal pronoun is not a difficult distinction, but it is one that requires practice to make it habitual. *I will* and *we will* ought to be used only when you wish to express willingness or determination. If you mean “I am willing to” or “I am determined to,” then use *will*. These sentences are correct:¹

1. I will lend you my book. (*Willingness*)
2. I will do it or die. (*Determination*)
3. We will accept your conditions. (*Willingness*)
4. I will not permit such a thing. (*Determination*)
5. If you wish me to go, I will go. (*Willingness*)
6. You need not beg me; I will not go. (*Determination*)

Now notice how the sentences just cited differ in meaning from those that follow. In the following

¹ Remember that what is true of *I will* is true of *we will*.

sentences, *I shall* and *we shall* are used because the sentences express mere future action, not willingness or determination:¹

1. I shall be glad to see you.
2. We shall be delighted to have you call.
3. I shall be here until to-morrow.
4. We shall be disappointed if you do not come.
5. I shall be twelve years old to-morrow.
6. We shall finish this book next month.
7. I shall look for you next Thursday.
8. If we don't hurry, we shall be late.

EXERCISE

Use *shall* or *will* in each of the following blanks ; give a reason for your choice :

1. I — not submit to such treatment.
2. We — say nothing about it, if you so desire.
3. I — probably remain here a week.
4. We — be greatly surprised if you do not succeed.
5. I — give you all the assistance in my power.
6. We — resist to the uttermost.

The Principal Parts of a Verb.—

Before we can conjugate a verb, we must know three things about it: (1) its present tense, (2) its past tense, and (3) its past participle. The past participle is the form of the verb used after *have* and *had*. In other words, it is the form used in the three perfect tenses,—the present perfect, the past perfect, and the

¹ Remember that what is true of *I shall* is true of *we shall*.

future perfect. In all weak verbs, the past participle and the past tense have the same form.

The Past Participle of a verb is the form used after *have*.

The Principal Parts of a verb are its present tense, its past tense, and its past participle.

An Important List.—

The principal parts of the following verbs should be memorized :

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
am	was	been
begin	began	begun
burst	burst	burst
choose	chose	chosen
come	came	come
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
get	got	got ¹
go	went	gone
have	had	had
lay	laid	laid

NOTE.—The verb *lay* means *to place*. It requires an object. Construct sentences like the following:

1. Lay the book down. (Present)
2. I laid it down a moment ago. (Past)
3. You have not laid it down. (Past Participle)

¹ "I have gotten" is not wholly obsolete, but "I have got" is preferable.

lie

lay

lain

NOTE.—The verb *lie* means *to recline, to lie down*. It cannot have an object. Construct sentences like the following:

1. Lie down for a little while. (Present)
2. I lay down a moment ago. (Past)
3. I had lain down before you came. (Past Participle)

ride

rode

ridden

see

saw

seen

set

set

set

NOTE.—The verb *set*, like the verb *lay*, requires an object, except in the sentence “The sun sets.” Construct sentences like the following:

1. Set the basket down. (Present)
2. He set it down immediately. (Past)
3. He had already set it down. (Past Participle)

sit

sat

sat

NOTE.—The verb *sit*, like the verb *lie*, cannot have an object, except in the sentence “He sits his horse well.” Construct sentences like the following:

1. I sit near him. (Present)
2. I sat near him. (Past)
3. I have sat near him. (Past Participle)

speak

spoke

spoken

take

took

taken

write

wrote

written

Two Questions and Answers.—

Study the answers to the following questions:

1. Why would it be wrong to say "I begun to go to school when I was six years old?" Because *begun* is the past participle of the verb *begin*, and the sentence calls for the past tense *began*, not the past participle.

2. Why would it be wrong to say "I have rode two miles to-day?" Because *rode* is the past tense of the verb *ride*, and the sentence calls for the past participle *ridden*, not the past tense.

EXERCISE 1

Make sentences with the following verb forms:

chose	eaten	lain	set
done	gone	sat	taken
drank	laid	seen	wrote

EXERCISE 2

Correct the errors in the following sentences; give your reasons:

1. The cannon bursted.
2. I laid down on the sofa.
3. Sit the kettle down.
4. We seen him do it.
5. Bill drawed the seine out of the water.
6. He come as soon as he could.
7. I have drank two glasses of water.
8. The chair broke as soon as he set down in it.

EXERCISE 3

Which of these versions is the better?

See a pin and pick it up,
All the day you'll have good luck;
See a pin and let it lay,
Bad luck you'll have all the day.

See a pin and pick it up,
All the day you'll have good luck;
See a pin and let it lie,
To good luck you'll say good-by.

SECTION 44

MOOD

Compare the verbs in these sentences :

1. Shakespeare *was born* in Stratford. (A fact)
2. Oh, that Washington *were* alive! (A wish)
3. If Washington *were* alive, all would be different.
(A condition)
4. *Put* on your hat. (A command)
5. *Forgive* us our debts. (An entreaty)

In the first of these sentences, the verb expresses a supposed fact; in the second, the verb expresses an impossible wish; in the third, the verb expresses an impossible condition; in the fourth, the verb expresses a command; and in the fifth, the verb expresses an entreaty. These sentences show the different ways in

which the action expressed by a verb may be thought of.

Mood is the function of a verb that indicates the way in which the action, being, or state of being is thought of.

The Indicative is the mood of supposed fact.

The Subjunctive is the mood of wish and condition.

The Imperative is the mood of command and entreaty.

The Indicative Mood.—

You have been using the indicative mood all your life. Whenever you make a statement or ask a question you use this mood. The forms of *reach*, *begin*, and *be* that you learned in Section 43, pages 177–180, are forms of the indicative mood. Indeed, this mood can express everything except a command.

The Imperative Mood.—

The imperative is another mood that you have used all your life. It is the mood used almost exclusively in imperative sentences (see Section 5, page 23). The only thing peculiar about the imperative mood is that the subject of the verb is always *you*, and this *you* is generally omitted; it is said to be “understood”:

1. Lend me your knife = [You] lend me your knife.
2. Hand me that book = [You] hand me that book.

The Subjunctive Mood.—

The subjunctive mood has been steadily losing ground for at least five hundred years. The indicative has been stealing its forms. The difference between the indicative and the subjunctive is most clearly seen in the present and past tenses of the verb *to be*. Compare these forms:

PRESENT TENSE**INDICATIVE***Singular*

1. If I am
2. If you are
3. If he is

Plural

1. If we are
2. If you are
3. If they are

SUBJUNCTIVE*Singular*

1. If I be
2. If you be
3. If he be

Plural

1. If we be
2. If you be
3. If they be

PAST TENSE*Singular*

1. If I was
2. If you were
3. If he was

Plural

1. If we were
2. If you were
3. If they were

Singular

1. If I were
2. If you were
3. If he were

Plural

1. If we were
2. If you were
3. If they were

Comparison Between Subjunctive and Indicative.—

You see at once that the indicative forms of the verb *to be* are far more familiar than the subjunctive forms. The present subjunctive of this verb is rarely used to-day; it is always permissible to use the indicative instead. The past subjunctive differs from the past indicative in only two forms, "If I were" and "If he were." The indicative has "If I was" and "If he was." Shall we use subjunctive *were* or indicative *was*? Which of the following sentences do you prefer?

1. If I *were* a rich man, I should found a big hospital.
2. If I *was* a rich man, I should found a big hospital.
3. If he *were* your brother, what would you do with him?
4. If he *was* your brother, what would you do with him?

All four sentences are correct; but the subjunctive is preferable to the indicative when the condition, as here, is an impossible one. Good writers always say "If I *were* you," never "If I *was* you."

EXERCISE

Change the following indicative forms to subjunctive forms; remember that both forms are correct:

1. If his mind *was* changed, he would be otherwise.

—JOHN BUNYAN: *Pilgrim's Progress*

2. If I *was* a lord or a bishop, I would not put a fellow in my livery that had not a wooden leg.

—JOSEPH ADDISON: *Sir Roger de Coverley*

3. If I *was* not a farmer, there would be some hopes for me.

—MARIA EDGEWORTH: *Popular Tales*

4. What would be left to me, if I myself *was* the man who softened and blended and diluted and weakened all the distinguishing colors of my life?

—EDMUND BURKE: *Bristol Speech*

5. Please read and answer this letter as though I *was* not President, but only a friend.

—ABRAHAM LINCOLN: *Letter to General Grant, Jan. 19, 1865*

6. If I *was* sure of thee . . . I should never think again of trifles.

—RALPH WALDO EMERSON: *Essay on Friendship*

7. Being unaware that the letter is not in his possession, he will proceed with his exactions as if it *was*.

—EDGAR ALLAN POE: *The Purloined Letter*

8. There's hundreds that I could lay my hand on if I *was* in India.

—RUDYARD KIPLING: *The Man Who Would Be King*

9. Altogether, it seems as if there *wasn't* any place for me in this world.

—SIDNEY LANIER: *Letters*

10. Nor could any other local standard be substituted for that of London without manifest danger—even if the acceptance of such a standard *was* possible.

—BRANDER MATTHEWS: *Parts of Speech*

SECTION 45

VOICE

The word *voice*, like the word *mood*, is used in grammar in a special sense. Its meaning can best be made clear by examples. The two voices are illustrated in these sentences:

ACTIVE VOICE

1. He obeyed my command.
2. Everybody heard the noise.
3. I see two trees.
4. John wrote a letter.

PASSIVE VOICE

- My command was obeyed by him.
- The noise was heard by everybody.
- Two trees are seen by me.
- A letter was written by John.

The sentences in the right-hand column express the same thought as those in the left-hand column, but in a different way. In the active voice, the subject is the actor or doer; in the passive voice, the subject is acted upon. Notice (1) that the predicate in the passive voice is never a single word, but always a verb phrase; (2) that the object of the verb in the active voice becomes the subject of the verb in the passive voice; and (3) that a verb which cannot have an object (*to die, to live, to sleep*) cannot have a passive voice.

Voice is the difference in the form and function of verbs which indicates whether the subject acts or is acted upon.

The Active Voice represents the subject as acting.

The Passive Voice represents the subject as acted upon.

A Transitive Verb is one that is followed by a direct object.

An Intransitive Verb is one that is not followed by a direct object.



EXERCISE

Change the verbs in the following sentences from the active to the passive voice:

1. A policeman captured the thief.
2. Kipling has written poems and stories.
3. General Monk broke down the walls of the city.
4. I have not yet read your letter.
5. I shall rent a new house next fall.
6. The rapid motion of the cars had unduly excited my friend.
7. Lucy visits Jane and Margaret nearly every day.
8. The soldiers invaded the city and blew up the castle.

Uses of the Passive Voice.—

Why is it necessary to have two voices? (1) Because two voices give us two different ways of expressing the same thought and enable us to avoid monotony by varying the emphasis. (2) Because many times we do not know who did a certain thing, and the passive voice is then our only method of expression. Suppose you find a wounded bird in the woods. You

say, "This bird was wounded in the wing." You cannot use the active voice because you do not know who or what wounded the bird.

Conjugation of a Verb Through the Passive Voice.—

The passive voice has the same six tenses that the active voice has. You have already learned how to conjugate a verb through the six tenses of the active voice. To conjugate a verb through the same six tenses of the passive voice, you have only to add the past participle of the verb to the six tenses of the verb *to be*.

Let us take the verb *to see*. Its past participle is *seen*. Adding *seen* to the present tense of the verb *to be*, we get, for the present passive,—

<i>Singular</i>	<i>Plural</i>
1. I am seen	1. we are seen
2. you are seen	2. you are seen
3. he is seen	3. they are seen

You can easily form the other passive tenses on this model.

EXERCISE

Conjugate the following verbs through the six tenses of the passive voice:

drown,¹ love, please, see, take

¹ *Drown* is a weak verb. Its principal parts are *drown, drowned, drowned*. Each part has only one syllable. There is no such word as *drowned*.

SECTION 46

INFINITIVES AND PARTICIPLES

The strangest thing about verbs remains to be told in this Section. If some one were to ask you to give an example of a verb used as the subject of a sentence, you would doubtless reply that only nouns and pronouns could be used as the subjects of sentences; and if you were asked to use a verb as the modifier of a noun or pronoun, you would doubtless say that only adjectives could be used as modifiers of nouns and pronouns. But in this lesson you will find that verbs have certain forms that are really nouns, and other forms that are really adjectives. You have been using both forms ever since you began to speak English.

The Infinitive.—

Compare the italicized phrases in these sentences:

1. *To walk* is good exercise.
2. I prefer *to ride*.

In the first sentence, the italicized phrase is the subject of the verb *is*; in the second sentence, the italicized phrase is the direct object of the verb *prefer*. These phrases must, therefore, be nouns; but they are also verbs, though they do not assert. We call them verbal nouns, or infinitives. Notice that they begin with the preposition *to*.

The Infinitive is a verbal noun which names action, being, or state of being, but does not assert it.

Forms of the Infinitive.—

When a verb is transitive, it has an active infinitive and a passive infinitive. When a verb is intransitive, it has only an active infinitive. These forms will illustrate:

ACTIVE VOICE

to begin
to break
to die
to love
to reach
to sleep
to write

PASSIVE VOICE

to be begun
to be broken

to be loved
to be reached

to be written

EXERCISE 1

Give the active and passive infinitives of these verbs:

burst

do

drive

lay

choose

drink

eat

speak

EXERCISE 2

Find the infinitives in these selections and tell whether they are active or passive:

1. In fact, it is as difficult to appropriate the thoughts of others as it is to invent.

—RALPH WALDO EMERSON: *Quotation and Originality*

2. Leaves have their time to fall,
And flowers to wither at the north-wind's breath,
And stars to set ; but all,
Thou hast all seasons for thine own, O Death !

—MRS. FELICIA D. HEMANS : *The Hour of Death*

3. Green be the turf above thee,
Friend of my better days !
None knew thee but to love thee,
Nor named thee but to praise.

—FITZ-GREENE HALLECK : *On the death of Joseph Rodman Drake*

4. Everybody likes and respects self-made men. It
is a great deal better to be made in that way than not
to be made at all.

—OLIVER WENDELL HOLMES : *The Autocrat of the Breakfast Table*

5. A people is but the attempt of many
To rise to the completer life of one.

—ROBERT BROWNING : *Luria*

6. We must eat to live and live to eat.

—HENRY FIELDING : *The Miser*

The Participle.—

Compare the italicized words in these sentences :

1. He is a *charming* talker.
2. She is a *disappointed* woman.
3. He, *seeing* the danger, gave the alarm.
4. His fame, *celebrated* by every generation, will
grow brighter with the years.

In the first sentence, *charming* is the present participle of the verb *to charm* and modifies *talker* ; in the

second sentence, *disappointed* is the past participle of the verb *to disappoint* and modifies *woman*; in the third sentence, *seeing* is the present participle of the verb *to see* and modifies *He*; in the fourth sentence, *celebrated* is the past participle of the verb *to celebrate* and modifies *fame*.

The Participle is a verbal adjective which does not assert action, being, or state of being, but expresses it in such a way as to modify a noun or pronoun.

Forms of the Participle.—

The present participle of every verb ends in *ing*. Remember (1) that if the verb ends in silent *e*, the *e* must be dropped before *ing* is added; and (2) that if the verb has only one syllable and ends in a single consonant preceded by a single short vowel, the single consonant must be doubled before *ing* is added. (See Section 12, pages 48, 49.)

The past participle is one of the three principal parts of all verbs, weak or strong. (See Section 43, pages 182, 183.)

EXERCISE 1

Give the present and past participles of these verbs:

choose
come
do

draw
drink
get

go
have
ride

see
take
write

EXERCISE 2

Find the participles in these selections, name the verbs from which they are formed, and tell whether they are present or past:

1. So runs my dream: but what am I?

An infant crying in the night:

An infant crying for the light;

And with no language but a cry.

—ALFRED TENNYSON: *In Memoriam*

2. Next o'er his books his eyes begin to roll,

In pleasing memory of all he stole.

—ALEXANDER POPE: *The Dunciad*

3. Heaven first taught letters for some wretch's aid,

Some banished lover, or some captive maid.

—ALEXANDER POPE: *Eloisa to Abelard*

4. The accusing spirit, which flew up to heaven's
chancery with the oath, blushed as he gave it in.

—LAURENCE STERNE: *Tristram Shandy*

5. Ah, happy hills! ah, pleasing shade!

Ah, fields beloved in vain!

—THOMAS GRAY: *On a Distant Prospect of Eton College*

6. Bright-eyed Fancy, hovering o'er,

Scatters from her pictured urn

Thoughts that breathe and words that burn.

—THOMAS GRAY: *The Progress of Poesy*

SECTION 47

COMPOSITION WORK

Study the following outline:

The English Sparrow

(1) **APPEARANCE:** about six inches in length; of ashy color, with black stripes on back; wings have white bar, bordered by fine black line; throat and breast, black; underneath, grayish white; bill, blue black; tail, gray; feet, brown; female, paler in coloring than the male.

(2) **HABITS:** eats earth worms, insects and their eggs, grain, and fruit; fights, bathes, rolls in dust, hops, runs, and flies; has a harsh chirp; very sociable, found in flocks, very free and easy with people; an untidy housekeeper; nest, rough and loosely made of straws, sticks, and any other material handy; lays four to eight eggs, greenish white, speckled with lavender.

(3) **INTRODUCTION INTO UNITED STATES:** was brought to this country between 1850 and 1860 to destroy the plague of caterpillars; an insect eater in England, it became a grain eater in our climate; prefers seeds to caterpillars; has driven away many of our song birds and insect eaters; makes war on bluebirds, martins, swallows, orioles, vireos, and many other birds.

EXERCISE 1

Expand the preceding outline into a composition of three or more paragraphs.

EXERCISE 2

(1) In which paragraph have you used the largest number of verbs? why?

(2) Point out the verbs and verb phrases in the paragraph mentioned above.

SECTION 48

ADJECTIVES

Kinds of Adjectives.—

Adjectives fall naturally into three groups or classes. The first class contains the adjectives that describe by expressing an attribute or quality: *angry, clean, deep, friendly, great, hot, mild, outrageous, patriotic, proud, purple, swift, wrong*, etc. Most of the adjectives in our language are descriptive. The second class contains the adjectives that express amount or number: *all, few, many, much, some, one, two, three*, etc. These adjectives do not describe; they answer the question, "How much?" or "How many?" The third class contains the adjectives that merely point out or distinguish: *a, an, the, every, this, that, former, latter*.

NOTE.—The adjectives *a, an, and the* are usually called articles. The first two are called indefinite articles; *the* is the definite article. There is really only one indefinite article, *an* being a form of *a*. We use *an* before vowel sounds, *a* before consonant sounds:

I saw *an* apple hanging on *a* tree.

Descriptive Adjectives express an attribute or quality.

Quantitative Adjectives express amount or number.

Demonstrative Adjectives merely point out or distinguish.

Nouns Used as Adjectives.—

Nouns are often used as adjectives, but when so used they cease to be nouns and must be called adjectives. Such words, for example, as *summer*, *school*, *college*, *newspaper*, and *table* are usually nouns; but in the following sentences they are adjectives because they modify nouns.

1. This is a beautiful *summer* day.
2. My *school* days will soon be over.
3. The *college* buildings were burned.
4. The *newspaper* account of the accident is inaccurate.
5. His *table* manners might be improved.

Adjective Phrases.—

In Section 34 you learned how adjectives could be expanded into phrases. Every phrase expanded from an adjective is, of course, itself an adjective; but whenever a phrase modifies a noun or a pronoun, it does the work of an adjective, and therefore is an adjective. It is no more difficult to tell what part of speech a phrase is than to tell what part of speech a word is. Ask yourself always the question, "What

does this phrase do in the sentence?" If it modifies a noun or a pronoun, it is an adjective. Note the italicized phrases in these sentences:

1. Stonewall Jackson had the courage *of a lion*.
2. We *of the affirmative* deny the gentleman's statement.

You see at once that the words *of a lion* must be an adjective phrase because they modify the noun *courage*; and that the words *of the affirmative* must also be an adjective phrase because they modify the pronoun *We*.

An Adjective Phrase is a phrase used as an adjective.

EXERCISE 1

Write four sentences illustrating the difference between *a* and *an*.

EXERCISE 2

Use the following nouns as adjectives:

Christmas	flower	mountain	vacation
doll	Georgia	rabbit	winter
business	head	rock	were

EXERCISE 3

Use the following phrases as adjectives:

belonging to my father, full of hope, in the house, like a fox, made of wood, of my dog, of your friend, out of breath, with a broken arm, without mercy.

Adjective Clauses.—

A clause, like a phrase, is an adjective whenever it modifies a noun or a pronoun. The most common kind of adjective clause is the relative clause, that is, the clause introduced by one of the relative pronouns, *who*, *which*, or *that*. (See Section 40, pages 169, 170.)

An Adjective Clause is a clause used as an adjective.

Comparison of Adjectives.—

Note the italicized words in these sentences :

1. Mr. Roberts is a *rich* man.
2. Mr. Parker is *richer* than Mr. Roberts.
3. Mr. Wilson is the *richest* man in town.

The three forms of the adjective *rich* differ not in kind but in degree. The simple form *rich* is the positive degree, *richer* is the comparative degree, and *richest* is the superlative degree.

The Positive Degree denotes the simple quality possessed.

The Comparative Degree denotes a higher degree of the quality.

The Superlative Degree denotes the highest degree of the quality.

The comparative degree is regularly formed by adding *er* to the positive degree. The superlative degree is regularly formed by adding *est* to the positive de-

gree. But when the adjective contains two or more syllables, its comparative and superlative degrees are formed by the use of *more* and *most* respectively.

POSITIVE	COMPARATIVE	SUPERLATIVE
clear	clearer	clearest
fair	fairer	fairest
fat ¹	fatter	fattest
hot ¹	hotter	hottest
rude ²	ruder	rudest
difficult	more difficult	most difficult
honorable	more honorable	most honorable
magnificent	more magnificent	most magnificent
splendid	more splendid	most splendid
critical	more critical	most critical

The following adjectives form their comparative and superlative irregularly:

POSITIVE	COMPARATIVE	SUPERLATIVE
bad	worse	worst
good	better	best
little	less	least
much	more	most
many	more	most

¹ For the spelling of the comparative and superlative, see Section 12, page 49, Rule II.

² For the spelling of the comparative and superlative, see Section 12, page 48, Rule I.

Caution

Do not use the superlative degree unless more than two persons or things are compared. When two persons or things are compared, use the comparative degree. These sentences are correct :

1. Which is the better of the two?
2. Who is the richest of the three?
3. Which is the larger city, Philadelphia or Constantinople?
4. Which is the wealthiest city, London, New York, or Paris?
5. Of the two brothers, James is the more industrious ; but of the three sisters, Mary is the brightest.

EXERCISE 1

Write sentences containing these adjectives followed by nouns :

accurate	careless	round	these
all	faithful	some	thousand
angry	flowery	square	twenty
athletic	loud	sweet	vile

EXERCISE 2

1. Of the adjectives in Exercise 1, which are compared by adding *er* and *est* ?
2. Which are compared by prefixing *more* and *most* ?
3. Which cannot be compared ?

EXERCISE 3

Mention some appropriate adjectives that might be used in describing the following objects:

autumn	carpenter	fox	spring
baby	eagle	geography	wolf

EXERCISE 4

Point out the adjectives in the following selections, name their degrees of comparison, and tell what words they modify :

1. We look before and after,
And pine for what is not;
Our sincerest laughter
With some pain is fraught.

—PERCY BYSSHE SHELLEY: *To a Skylark*

2. When stars are in the quiet skies,
Then most I pine for thee;
Bend on me then thy tender eyes,
As stars look on the sea.

—EDWARD BULWER LYTTON: *When Stars are in the Quiet Skies*

3. Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

—ALFRED TENNYSON: *In Memoriam*

4. Every man feels instinctively that all the beautiful sentiments in the world weigh less than a single lovely action.

—JAMES RUSSELL LOWELL: *Rousseau and the Sentimentalists*

5. Then here's to the oak, the brave old oak,
Who stands in his pride alone!
And still flourish he, a hale green tree,
When a hundred years are gone!

—H. F. CHORLEY: *The Brave Old Oak*

6. Busy, curious, thirsty fly,
Drink with me, and drink as I.

—WILLIAM OLDYS: *On a Fly Drinking out of a Cup of Ale*

7. The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.
The mind has a thousand eyes,
And the heart but one;
Yet the light of a whole life dies
When love is done.

—F. W. BOURDELLON: *Light*

SECTION 49

COMPOSITION WORK

Study the following outline:

The Fox

(1) APPEARANCE: head is rounder and muzzle more pointed than the dog's; ears are erect and triangular, while dog's ears usually hang; iris of the eye closes in a narrow slit, that of the dog in a circular form; tail, called the brush, bushy and tipped with white; has a soft, usually reddish brown fur used for trimmings and for ladies' muffs and neckwear.

(2) **HABITS:** feeds upon poultry, rabbits, field mice, frogs, wild honey, and grapes; runs very fast, creeps after his prey, swims well; lives chiefly in an underground burrow, which he digs for himself or takes from a rabbit; has several ways of getting in and out of his den; is sly, cunning, and fond of solitude; when hunted he will use every kind of trick and even feign death to escape, but will fight for his life; searches for food at night; his cry is a yelp or low bark.

(3) **STORY ABOUT A FOX.**

EXERCISE 1

Expand the preceding outline into a composition of three or more paragraphs. If you have not heard or read a short story about a fox, make up one.

EXERCISE 2

(1) In which paragraph have you used the largest number of adjectives? why?

(2) Point out the adjectives in the paragraph mentioned above and tell what they modify.

SECTION 50

ADVERBS

Adverbs as Modifiers.—

You learned in Section 17 that an adverb may modify three and only three parts of speech. (1) It

may modify an adjective: in the sentence "This is a sad story," you may modify the adjective *sad* by such adverbs as *very*, *unspeakably*, *uncommonly*, *peculiarly*, *remarkably*, etc. (2) It may modify a verb: in the sentence "She plays on the piano," you may modify the verb *plays* by such adverbs as *skilfully*, *well*, *wonderfully*, *badly*, *frequently*, etc. (3) It may modify another adverb: in the sentence "He walks fast," you may modify the adverb *fast* by such adverbs as *rather*, *very*, *too*, *unusually*, *surprisingly*, etc. An adverb, then, like every other part of speech, may always be recognized by noticing what it does in the sentence.

Adverbial Phrases.—

In Section 34 you learned how adjectives and adverbs could be expanded into phrases. Every phrase expanded from an adverb is, of course, itself an adverb; but whenever a phrase modifies an adjective, a verb, or another adverb, it does the work of an adverb, and therefore is an adverb. Note the italicized phrases in these sentences:

1. She is beautiful *to him*.
2. The mouse ran *across the floor*.
3. He acted unwisely *from my standpoint*.

The words *to him* must be an adverbial phrase because they modify the adjective *beautiful*; the words

across the floor must be an adverbial phrase because they modify the verb *ran*; and the words *from my standpoint* must also be an adverbial phrase because they modify the adverb *unwisely*.

An Adverbial Phrase is a phrase used as an adverb.

EXERCISE 1

Write four sentences in which adverbs modify adjectives, four in which adverbs modify verbs, and four in which adverbs modify other adverbs.

EXERCISE 2

Use the following phrases as adverbs:

according to Webster, behind the barn, in great comfort, in a minute, into the water, over the sea, up the tree, with great rapidity, without much difficulty.

Adverbial Clauses.—

A clause, like a phrase, is an adverb whenever it modifies an adjective, a verb, or another adverb. Most adverbial clauses modify the verbs of independent clauses. When an adverbial clause expresses time, it is usually introduced by *when*, *whenever*, or *while*; when it expresses place, it is usually introduced by *where* or *wherever*; when it expresses cause, it is usually introduced by *because*; when it expresses

condition, it is usually introduced by *if*. (See Section 32, page 133.)

Kinds of Adverbs.—

Adverbs are divided into four leading classes. The first and largest class contains the adverbs that denote manner: *slowly, sadly, gently, well, badly, divinely*, etc. The second class contains the adverbs that denote place: *here, there, yonder*, etc. The third class contains the adverbs that denote time: *now, then, to-morrow, to-day, once, twice*, etc. The fourth class contains the adverbs that denote degree: *not, hardly, partly, so, wholly, utterly, almost*, etc.

Adverbs of Manner answer the question "How?" or "In what way?"

Adverbs of Place answer the question "Where?"

Adverbs of Time answer the question "When" or "How often?"

Adverbs of Degree answer the question "To what degree?" or "To what extent?"

Comparison of Adverbs.—

Such adverbs as *here, there, now, wholly*, etc., are, of course, incapable of comparison. Adverbs of one syllable form their comparative degree by adding *er*, and their superlative degree by adding *est* to the positive degree: *fast, faster, fastest; soon, sooner,*

soonest. But most adverbs end in *ly*, and these form their comparative and superlative degrees by the use of *more* and *most* respectively :

POSITIVE	COMPARATIVE	SUPERLATIVE
foolishly	more foolishly	most foolishly
silently	more silently	most silently
slowly	more slowly	most slowly
worthily	more worthily	most worthily

The following adverbs form their comparative and superlative irregularly :

POSITIVE	COMPARATIVE	SUPERLATIVE
badly	worse	worst
little	less	least
much	more	most
well	better	best

Caution

The little adverb *not* is one of the most troublesome words in the language. Do not use it needlessly. Compare these sentences :

INCORRECT	CORRECT
I didn't hear nothing.	I didn't hear anything.
	I heard nothing.
I haven't seen nobody.	I haven't seen anybody.
	I have seen nobody.

EXERCISE 1

Show how *fast* and *loud* may be used as adjectives and as adverbs.

EXERCISE 2

Illustrate by original sentences the correct and the incorrect use of *not*.

EXERCISE 3

Point out the adverbs in the following selections, name their degrees of comparison, and tell what words they modify:

1. Slowly and sadly we laid him down,
From the field of his fame fresh and gory.
—CHARLES WOLFE: *The Burial of Sir John Moore*

2. Babylon,
Learned and wise, hath perished utterly.
—WILLIAM WORDSWORTH: *Ecclesiastical Sonnets*

3. A daughter of the gods, divinely tall,
And most divinely fair.
—ALFRED TENNYSON: *Dream of Fair Women*

4. Time has touched me gently in his race,
And left no odious furrows in my face.
—GEORGE CRABBE: *Tales of the Hall*

5. We mutually pledge to each other our lives, our
fortunes, and our sacred honor.
—THOMAS JEFFERSON: *Declaration of Independence*

6. Is life so dear or peace so sweet as to be purchased at the price of chains and slavery?

—PATRICK HENRY: *Speech in the Virginia Convention, March, 1775*

7. Silently as a dream the fabric rose,
No sound of hammer or of saw was there.

—WILLIAM COWPER: *The Task*

8. A fool must now and then be right by chance.

—WILLIAM COWPER: *Conversation*

9. You must wake and call me early, call me early,
mother dear.

—ALFRED TENNYSON: *The May Queen*

SECTION 51

COMPOSITION WORK

We have learned that before writing on any subject we should make an outline of what we are going to say. This is the secret of a good composition. The outline will contain the main points or topics to be treated. We call them paragraph topics. The following outlines have already been studied:

The Whistling Boy (page 12)

The Owl and the Crows (page 92)

1. Preparations for the fishing trip.
2. Where he went to fish.
3. What he caught.
4. His return home.

1. The big barred owl seizes a crow.
2. The crows revile the owl.
3. The owl takes refuge in the hollow of a tree.

Jack the Giant Killer (page 96)

1. What sort of boy Jack was.
2. The giant Cormoran.
3. Jack kills the giant Cormoran.
4. Jack is rewarded.
5. Jack is imprisoned in the castle of Old Blunderbore.
6. Jack's experience in the castle.
7. Jack kills the two giants and escapes.
8. Jack rescues three women.

The English Sparrow (page 199)

1. Appearance.
2. Habits.
3. Introduction into United States.

The Boy that was Scaert o' Dyin' (page 101)

1. What sort of boy he was.
2. His conversation with the posy.
3. His conversation with the caterpillar.
4. Other things talk to him.
5. His death.
6. His meeting with the angel.

Old Grimes (page 159)

1. His character.
2. His dress and appearance.

The Fox (page 207)

1. Appearance.
2. Habits.
3. Story about a fox.

Study also the following outlines:

The American Indian

1. His appearance.
2. His dress.
3. His occupations.
4. His character.

Winter Sports

1. Skating.
2. Coasting.
3. Snowballing.
4. Sleigh riding.

The Dog

1. Intelligence: anecdote.
2. Docility: anecdote.
3. Faithfulness: anecdote.

The Uses of Wood

1. As fuel.
2. For building purposes.
3. For making furniture.

The House Where I Was Born

1. Outline of the whole.
2. Outside.
3. Inside.
4. Furniture and decorations.
5. Associations.

What the Schoolroom Clock Sees

1. The earliest comers.
2. School called to order.
3. Incidents during school hours.
4. Close of school.
5. Those kept in.

A Day's Hunt

1. How I longed for the day to come.
2. The start.
3. My companions.
4. Our dogs.
5. The first game.
6. A bad shot.
7. A shower.
8. Our lunch.
9. An accident.
10. Something funny.
11. What we killed.
12. Our return.

My Native State

1. Outline (draw map).
2. Early settlements.
3. Mountains.
4. Rivers and lakes.
5. Products.
6. Largest cities.
7. Schools and colleges.
8. Great men.

Nouns

1. Kinds: illustrations.
2. Gender: illustrations.
3. Number: illustrations.
4. Case: illustrations.

Baseball

Joan of Arc

- | | |
|--|---------------------------|
| 1. The grounds. | 1. Early life. |
| 2. The instruments with
which it is played. | 2. Her "voices." |
| 3. The game. | 3. Military achievements. |
| 4. The players. | 4. Death. |

EXERCISE

Make outlines for the following subjects :

- | | |
|--------------------------|--|
| 1. The Mocking Bird. | 8. A Sunset. |
| 2. Our Garden in June. | 9. The American Flag. |
| 3. George Washington. | 10. The Circus. |
| 4. A Bird's Nest. | 11. A Visit to a Blacksmith's
Shop. |
| 5. Our Barn. | 12. A Day on the Farm. |
| 6. Some Signs of Spring. | 13. My Best Friend. |
| 7. Summer Sports. | |

SECTION 52

**PREPOSITIONS, CONJUNCTIONS, AND
INTERJECTIONS**

Prepositions and Pronouns.—

The most important thing to remember about prepositions is that they require every pronoun following them to be in the objective case. (See Section 40, page 165.) Many persons who would not say "He was with I" will yet say "He was with John and I,"

but both sentences are incorrect: *I* should be *me*. However far the pronoun may stand from the preposition, the pronoun must still be in the objective case.

Prepositional Phrases.—

Every phrase introduced by a preposition, whether it be an adjective phrase or an adverbial phrase, is at the same time a prepositional phrase. In the sentences—

1. I met a man *with a crutch*;
2. Mr. Atkins walks *with a crutch*,

the italicized phrase is first an adjective, then an adverb; but it is also a prepositional phrase because it begins with the preposition *with*. When we divide phrases into adjectives and adverbs, we classify according to function; when we speak of a prepositional phrase, we classify according to form.

A Prepositional Phrase is a phrase introduced by a preposition.

Cautions

(a) Do not confound the prepositions *between* and *among*. *Between* is used when only two persons or things are referred to; *among* is used when more than two persons or things are referred to:

1. There was constant strife between the two brothers.

2. I have no preference among the three contestants.
3. My house is between two oak trees.
4. There was discontent among the students.

(b) Do not use *in* for *into*. *In* denotes rest or action on the inside; *into* denotes motion toward the inside:

1. The dog is in the house.
2. The dog ran into the house.
3. The fish were swimming in the water.
4. The turtles slid into the water.

(c) Do not use *back of*. Use *behind* instead:

1. The tree stood just behind the barn.
2. I suspected that something was behind his words.

EXERCISE 1 ✓

Point out the prepositional phrases in Section 48, Exercise 3; in Section 50, Exercise 2.

EXERCISE 2

1. Illustrate the correct and the incorrect uses of *between*, *among*, *in*, and *into*.
2. Write four sentences showing the popular use of *back of*. Substitute *behind*.

Kinds of Conjunctions.—

In Section 21 we learned that the most commonly used conjunctions are *and*, *but*, and *or*. These are

called coördinate conjunctions because the words, phrases, or clauses that they connect are always of equal or coördinate rank. In Section 50 we learned that dependent or subordinate clauses are joined to independent clauses by such words as *when*, *whenever*, *while*, *where*, *wherever*, *because*, and *if*. These are called subordinate conjunctions because they introduce dependent or subordinate clauses. Other subordinate conjunctions are *although*, *though*, and *that*. The conjunction *that* must not be confounded with the relative pronoun *that*. (See Section 40, page 170.) The conjunction *that* is used after such verbs as *to say*, *to tell*, *to think*, *to dream*, etc.

Notice that compound sentences (Section 31) make use of *and*, *but*, *or*; and that complex sentences (Section 32) make use of the subordinate conjunctions.

A Coördinate Conjunction is one that joins words, phrases, or clauses of equal rank.

A Subordinate Conjunction is one that joins a dependent clause to an independent clause.

EXERCISE

1. Point out the coördinate conjunctions in Section 31, Exercise 2, and name the independent clauses that they connect.

2. Point out the subordinate conjunctions in Section 32, Exercise 2, and name the dependent clauses that they connect.

Interjections.—

The interjection performs no grammatical function. It gives a tone of strong feeling to the sentence, but does not modify any particular word. It is not, therefore, a real part of speech in the sense in which other words are parts of speech. It helps to express the feeling, but not the thought of the sentence.

SECTION 53

COMPOSITION WORK



Study these pictures carefully ; then write two compositions embodying the outlines on the next page.

The Chase

1. The home of the fox.
2. The home of the rabbit.
3. In the search for food,
they meet: the chase.
4. How the rabbit escaped.
5. The rabbit's return to his
home and young ones.

The Chase

1. The home of the fox.
2. The home of the rabbit.
3. In the search for food,
they meet: the chase.
4. How the rabbit was
caught.
5. The fox's return to his
home and young ones.

EXERCISE

Select a subject from the Exercise in Section 51; write the outline and hold it in your hand; then stand up and from the outline tell the story to the class in your own words. Do not write down anything except the outline.

SECTION 54**ANALYSIS AND PARSING**

We have now concluded our study of the sentence and of the parts of speech, this lesson being merely a review and summary. We learned in Part I that a sentence may be assertive, interrogative, imperative, or exclamatory. We learned in Part II that a sentence may be simple, compound, or complex. We saw,

moreover, that every sentence must have a subject and predicate, and that some predicates demand objects. We found, also, that almost every sentence contains one or more modifiers, and that these modifiers may be words, phrases, or clauses, each clause having a subject and predicate of its own. When we divide a sentence into its parts, we are said to analyze it.

We analyze sentences and parse words. When we parse a word, we describe it by telling what part of speech it is and what its relations are to other words in the sentence.

The separation of a sentence into its various parts is called Analysis.

The description of a word and of its relations to other words in the sentence is called Parsing.

Analysis of Simple Sentences.—

To analyze a simple sentence, it is necessary—

1. To tell the kind of sentence.
2. To give the complete subject and the complete predicate.
3. To give the grammatical subject and the grammatical predicate.
4. To give the direct object, if there is one.
5. To name the modifiers and to tell what kind of modifier each is.

The following sentences will serve as models for the analysis of the simple sentence:

1. Every brave man heartily detests a coward.

(1) This is a simple assertive sentence. (2) *Every brave man* is the complete subject, and *heartily detests a coward* is the complete predicate. (3) The grammatical subject is *man*, and the grammatical predicate is *detests*. (4) The direct object is *coward*. (5) *Man* is modified by the adjectives *Every* and *brave*, *detests* is modified by the adverb *heartily*, and *coward* is modified by the adjective *a*.

2. Have you read the account of the accident?

(1) This is a simple interrogative sentence. (2) *You* is the complete and the grammatical subject, *Have read the account of the accident* is the complete predicate. (3) The grammatical predicate is the verb phrase *Have read*. (4) The direct object is *account*. (5) *Account* is modified by the adjective *the* and the adjective phrase *of the accident*, and *accident* is modified by the adjective *the*.

3. Study all your lessons with care.

(1) This is a simple imperative sentence. (2) *You* understood is the complete and the grammatical subject, and the whole sentence as it stands is the complete predicate. (3) The grammatical predicate is *Study*. (4)

The direct object is *lessons*. (5) *Study* is modified by the adverbial phrase *with care*, and *lessons* is modified by the adjective *all* and the possessive modifier *your*.

4. What a blunder you and I have made !

(1) This is a simple exclamatory sentence. (2) *You and I* is the complete and the grammatical subject, and *have made What a blunder* is the complete predicate. (3) The grammatical predicate is the verb phrase *have made*. (4) The direct object is *blunder*. (5) *Blunder* is modified by the adjectives *What* and *a*.

EXERCISE

Analyze the following simple sentences :

1. The house stood on the side of a hill.
2. Evangeline's heart was filled with gladness.
3. They tore the flag from its staff.
4. Where did you find this beautiful flower ?
5. What reason can you assign for your conduct ?
6. In 1620 the Pilgrims landed at Plymouth.
7. Pronounce every word distinctly.
8. What bloody deeds have been done in the name of religion !
9. I shall never see his dear face again.
10. Then sounded the tread of marching feet.
11. Across its antique portico
Tall poplar trees their shadows throw.
12. Franklin's life was curiously divided between duties abroad and duties at home.

Analysis of Compound Sentences.—

To analyze a compound sentence, it is necessary—

1. To tell the kind of sentence.
2. To name the clauses and the connective.
3. To analyze each clause.

The following sentences will serve as models for the analysis of the compound sentence :

1. He smote the rock of the national resources, and abundant streams of revenue gushed forth.

(1) This is a compound assertive sentence. (2) The first clause is *He smote the rock of the national resources*; the second clause is *abundant streams of revenue gushed forth*; the coördinate conjunction joining the two coördinate clauses is *and*.

(3) Analysis of the clauses :

FIRST CLAUSE: *He* is the complete and the grammatical subject, and *smote the rock of the national resources* is the complete predicate. The grammatical predicate is *smote*. The direct object is *rock*. *Rock* is modified by the adjective *the* and the adjective phrase *of the national resources*. *Resources* is modified by the adjectives *the* and *national*.

SECOND CLAUSE: *Abundant streams of revenue* is the complete subject, and *gushed forth* is the complete predicate. The grammatical subject is *streams*, and

the grammatical predicate is *gushed*. *Streams* is modified by the adjective *abundant* and the adjective phrase of *revenue*. *Gushed* is modified by the adverb *forth*.

2. We must all hang together, or assuredly we shall all hang separately.

(1) This is a compound assertive sentence. (2) The first clause is *We must all hang together*; the second clause is *assuredly we shall all hang separately*; the coordinate conjunction joining the two coordinate clauses is *or*.

(3) Analysis of the clauses:

FIRST CLAUSE: *We all* is the complete subject, and *must hang together* is the complete predicate. The grammatical subject is *We*, and the grammatical predicate is the verb phrase *must hang*. *We* is modified by the adjective *all*. *Must hang* is modified by the adverb *together*.

SECOND CLAUSE: *We all* is the complete subject, and *assuredly shall hang separately* is the complete predicate. The grammatical subject is *we*, and the grammatical predicate is the verb phrase *shall hang*. *We* is modified by the adjective *all*. *Shall hang* is modified by the adverbs *assuredly* and *separately*.

EXERCISE

Analyze the following compound sentences:

1. He touched the dead corpse of Public Credit, and it sprung upon its feet.
2. I was seeking you and you were seeking me.
3. The men fired three shots at the elephant, but he escaped into the forest.
4. You must return these books promptly, or you will be fined by the librarian.
5. The heavens declare the glory of God, and the firmament sheweth his handiwork.
6. The world goes up and the world goes down,
And the sunshine follows the rain.
7. I have never seen the monument, but you have visited it often.
8. I shall meet him in Atlanta, or he will meet me in New Orleans.

Analysis of Complex Sentences.—

To analyze a complex sentence, it is necessary—

1. To tell the kind of sentence.
2. To name the clauses and the connective.
3. To analyze each clause.

The following sentences will serve as models for the analysis of the complex sentence:

1. When summer returns, the flowers will bloom again.

(1) This is a complex declarative sentence. (2) The dependent clause is *When summer returns*; the independent clause is *the flowers will bloom again*; the subordinate conjunction joining the dependent clause to the independent clause is *When*.

(3) Analysis of the clauses: .

DEPENDENT CLAUSE: *Summer* is the complete and the grammatical subject, and *returns* is the complete and the grammatical predicate.

INDEPENDENT CLAUSE: *The flowers* is the complete subject, and *will bloom again* is the complete predicate. The grammatical subject is *flowers*, and the grammatical predicate is the verb phrase *will bloom*. *Flowers* is modified by the adjective *the*. *Will bloom* is modified by the adverb *again*.

2. If we do well here, we shall do well there.

(1) This is a complex declarative sentence. (2) The dependent clause is *If we do well here*; the independent clause is *we shall do well there*; the subordinate conjunction joining the dependent clause to the independent clause is *If*.

(3) Analysis of the clauses:

DEPENDENT CLAUSE: *We* is the complete and the grammatical subject, and *do well here* is the complete predicate. The grammatical predicate is *do*. *Do* is modified by the adverbs *well* and *here*.

INDEPENDENT CLAUSE: *We* is the complete and the grammatical subject, and *shall do well there* is the complete predicate. The grammatical predicate is the verb phrase *shall do*. *Shall do* is modified by the adverbs *well* and *there*.

EXERCISE

Analyze the following complex sentences:

1. He smiled when he saw me.
2. Nathan failed at school because he did not study.
3. Although he had been convicted, he did not confess his crime.
4. Whenever he spoke to his sons, they obeyed promptly.
5. He said that he had entirely forgotten it.
6. If you see my friends in New York, write to me about them.
7. While we were hunting for rabbits, we started up a fox.
8. George Washington gained several victories where he least expected them.

Parsing.—

1. To parse a noun, we name (1) its class, (2) its gender, (3) its number, and (4) its case, giving a reason for the case.

2. To parse a pronoun, we name (1) its class, (2) its number, and (3) its case, giving a reason for the case.

3. To parse a verb or verb phrase used as a predicate, we name (1) its class, (2) its principal parts, (3) its number, (4) its tense, (5) its mood, and (6) its voice.

4. To parse an adjective, we name (1) its class, (2) its degree of comparison, and (3) the noun or pronoun that it modifies.

5. To parse an adverb, we name (1) its class, (2) its degree of comparison, and (3) the adjective, verb, or adverb that it modifies.

6 To parse a preposition, we name the words between which it shows a relation.

7. To parse a conjunction, we name (1) its class, and (2) the words, phrases, or clauses that it joins.

8. Interjections are merely named. They do not modify.

The words in three of the sentences already analyzed will serve as models for parsing :

1. Every brave man heartily detests a coward.

Every is a demonstrative adjective, incapable of comparison, modifies *man*.

Brave is a descriptive adjective, in the positive degree, modifies *man*.

Man is a common noun, masculine gender, singular number, nominative case, subject of *detests*.

Heartily is an adverb of degree, in the positive degree, modifies *detests*.

Detests is a weak transitive verb; its principal parts are *detest*, *detested*, *detested*; it is in the singular number (to agree with its subject *man*), present tense, indicative mood, active voice.

A is a demonstrative adjective, incapable of comparison, modifies *coward*.

Coward is a common noun, masculine or feminine gender, singular number, objective case, direct object of *detests*.

2. He smote the rock of the national resources, and abundant streams of revenue gushed forth.

He is a personal pronoun, singular number, nominative case, subject of *smote*.

Smote is a strong transitive verb; its principal parts are *smite*, *smote*, *smitten*; it is in the singular number (to agree with its subject *He*), past tense, indicative mood, active voice.

The is a demonstrative adjective, incapable of comparison, modifies *rock*.

Rock is a common noun, neuter gender, singular number, objective case, direct object of *smote*.

Of is a preposition showing the relation between *rock* and *resources*.

The is a demonstrative adjective, incapable of comparison, modifies *resources*.

National is a descriptive adjective, in the positive degree, modifies *resources*.

Resources is a common noun, neuter gender, plural number, objective case, object of *of*.

And is a coördinate conjunction joining the two clauses.

Abundant is a quantitative adjective, in the positive degree, modifies *streams*.

Streams is a common noun, neuter gender, plural number, nominative case, subject of *gushed*.

Of is a preposition showing the relation between *streams* and *revenue*.

Revenue is a common noun, neuter gender, singular number, objective case, object of *of*.

Gushed is a weak intransitive verb; its principal parts are *gush*, *gushed*, *gushed*; it is in the plural number (to agree with its subject *streams*), past tense, indicative mood, active voice.

Forth is an adverb of manner, incapable of comparison, modifies *gushed*.

3. When summer returns, the flowers will bloom again.

When is a subordinate conjunction joining the two clauses.

Summer is a common noun, neuter gender, singular number, nominative case, subject of *returns*.

Returns is a weak intransitive verb; its principal parts are *return*, *returned*, *returned*; it is in the singu-

lar number (to agree with its subject *summer*), present tense, indicative mood, active voice.

The is a demonstrative adjective, incapable of comparison, modifies *flowers*.

Flowers is a common noun, neuter gender, plural number, nominative case, subject of *will bloom*.

Will bloom is a phrasal form of the verb *to bloom*; *to bloom* is a weak intransitive verb; its principal parts are *bloom*, *bloomed*, *bloomed*; it is in the plural number (to agree with its subject *flowers*), future tense, indicative mood, active voice.

Again is an adverb of time, incapable of comparison, modifies *will bloom*.

NOTE TO TEACHER.—Material for parsing may be found everywhere; but the teacher should remember that composition is better than parsing, and that parsing is not an end in itself but only a means to an end.

INDEX

[Numbers refer to pages.]

a: adjective in function, 88 (footnote); when used, 200.

Abstract Nouns: definition of, 139; and collective, 141-144.

Accented Syllable: 48.

Active Voice: definition of, 192; infinitive, 195.

Adjective Clauses: 203.

Adjective Phrases: 201, 202.

Adjectives: as a part of speech, 44; use of, 67, 68; definition of, 68; kinds of, 200, 201; nouns used as, 201; adjective phrases, 201, 202; adjective clauses, 203; comparison of, 203, 204; caution, 205; how to parse, 231.

Adverbial Clauses: 210, 211.

Adverbial Phrases: 209, 210.

Adverbs: as a part of speech, 44, 45; use of, 67, 68; definition of, 68; as modifiers, 208, 209; adverbial phrases, 209, 210; adverbial clauses, 210, 211; kinds of, 211; comparison of, 211, 212; caution, 212; how to parse, 231.

Adverbs of Degree: 211.

Adverbs of Manner: 211.

Adverbs of Place: 211.

Adverbs of Time: 211.

Agreement: rule of, 149, 150.

among: and *between*, 218, 219.

an: adjective in function, 88

(footnote); when used, 200.

Analysis: and parsing, 222-234; definition of, 223; of simple sentences, 223-225; of compound sentences, 226-228; of complex sentences, 228-230.

and: use of semicolon before, 63; use of comma before, 64 (footnote).

Anecdotes: 13-15.

Articles: *a*, *an*, and *the* adjectives in function, 88 (footnote); when used, 200.

as follows: colon used after, 62.

Assertive Sentences: 11, 12; punctuation after, 62.

back of: and *behind*, 218, 219.

begin: conjugation of, 178, 179.

behind: and *back of*, 218, 219.

between: and *among*, 218, 219.

Bible: quotations from the, 25-28; and quotation marks, 66.

Big and Little Words: use of, 41-43.

Body of a Letter: 112.

but: semicolon used before, 63.

Capital Letters: with proper nouns, 45; in a series of questions, 65; in a series of exclamations, 66.

Case: of nouns, 153-159; nominative, 153, 154; possessive,

[Numbers refer to pages.]

- 154, 155; objective, 155, 156; definition of, 156; of pronouns, 163-165.
- Cases of Pronouns: how to use the, 165-169.
- Caution in the use of: verb after a collective noun, 142; nouns ending in *s* or *es*, 150; pronouns, 170; *don't* for *doesn't*, 174; comparative and superlative degrees, 205; *not*, 213; *between*, *among*, *in*, *into*, *back of*, *behind*, 218, 219.
- Character Studies: 17-23.
- Classes of Words: 44, 45.
- Clause: definition of, 130; independent, 130; dependent, 134; adjective, 203; adverbial, 210, 211.
- Collective Nouns: definition of, 139; and abstract, 141-144.
- Colon: when used, 62.
- Comma: when used, 63, 64.
- Common Nouns: definition of, 139; and proper, 139-141.
- Comparative Degree: definition of, 203; of adjectives, 203, 204; of adverbs, 211, 212.
- Comparison: of adjectives, 203, 204; of adverbs, 211, 212.
- Complex Sentences: 133-135; definition of, 134; analysis of, 228-230.
- Composition Work: 109, 125, 136, 159-162, 171, 199, 207, 208, 214-217, 221, 222.
- Compound Predicate: 36, 37; definition of, 37.
- Compound Sentences: 129-132; definition of, 130; analysis of, 226-228.
- Compound Subject: 36, 37; definition of, 37.
- Conclusion of a Letter: 113.
- Conjugation: definition of, 176; of a weak verb, 177, 178; of a strong verb, 178, 179; of *to be*, 179, 180.
- Conjunctions: as a part of speech, 44, 45; use of, 86-88; definition of, 87; kinds of, 219, 220; how to parse, 231.
- Consonant: 47.
- Coordinate Conjunctions: 220.
- Dash: after colon, 62; when used, 65.
- Declension: of nouns, 163; of pronouns, 164.
- Degree: of adjectives, 203, 204; of adverbs, 211, 212.
- Demonstrative Adjectives: 201.
- Dependent Clause: 134.
- Descriptive Adjectives: 201.
- Descriptive Paragraph: definition of, 90; illustrations of, 90-92.
- don't*: misuse of, 174.
- Envelope: how to address, 114.
- Exclamation Point: when used, 29, 62, 65.
- Exclamations: punctuation after, 30, 65, 66.
- Exclamatory Sentences: 29, 30.
- Expletives: *it*, 39; *there*, 39.

Numbers refer to pages.]

Feminine Gender: definition of, 145; three ways of indicating, 145, 146.

Form: and function, 46; changes to indicate numbers, 148; the six tenses in another, 180, 181.

Function: and form, 46.

Future Perfect Tense: 176.

Future Tense: 176.

Gender: of nouns, 144-147; definition of, 145; masculine, feminine, neuter, 145; three ways of denoting, 145, 146.

got: and *gotten*, 183 (footnote).

Grammar: definition of, 46.

Grammatical Predicate: 126-129; definition of, 128.

Grammatical Subject: 126-129; definition of, 128.

Heading of a Letter: 111.

Imperative Mood: definition of, 187; when used, 187; subject of verb in, 187.

Imperative Sentences: 23, 24; punctuation after, 24, 62.

in: and *into*, 218, 219.

Independent Clause: 130.

Indicative Mood: definition of, 187; when used, 187; comparison between subjunctive and, 189.

Infinitives: and participles, 194-198; definition of, 195, forms of, 195.

Interjections: as a part of speech, 44, 45; use of, 86-88; definition of, 87; no grammatical function, 221; how to parse, 231

Interrogation Point: when used, 16, 65.

Interrogative Pronouns: definition of, 163; declension of, 164.

Interrogative Sentences: 15, 16; punctuation after, 16, 62.

into: and *in*, 218, 219.

Intransitive Verbs: 192.

Introduction of a Letter: 111.

Irregular Comparison: of adjectives, 204; of adverbs, 212.

Irregular Plurals: 148, 149.

I shall: use of, 181.

it: as expletive, 39.

I will: use of, 181.

lay: use of, 183.

Letter: parts of a, 110-113.

Letters from Famous Men: 115-124.

Letter-Writing: 110-115.

lie: use of, 184.

Literature: characters in, 17; misinterpretations of, 54-59; studies in, 69-76; 78-86.

Masculine Gender: definition of, 145; three ways of indicating, 145, 146.

Misinterpretations of Literature: 54-59.

Monosyllables: 41.

[Numbers refer to pages.]

Mood: 186-190; definition of, 187; the indicative, 187; the imperative, 187; the subjunctive, 188; comparison between subjunctive and indicative, 189.

Narrative Paragraph: definition of, 90; illustration of, 92-94.

Neuter Gender: 145.

Nominative Case: of nouns, 153, 154.

nor: use of comma before, 64 (footnote).

Nouns: 43-47; as a part of speech, 44; definition of, 45; proper, 45; kinds of, 138-144; gender of, 144-147; number of, 147-152; case of, 153-159; declension of, 163; used as adjectives, 201; how to parse, 230.

Noun Subject: verb agrees with, 173-174.

Number: definition of, 147; singular, 148; plural, 148.

Object: definition of 156; case of, 156.

Objective Case: of nouns, 155, 156.

or: use of comma before, 64 (footnote).

Outlines: for composition work, 214-217.

Paragraphs: 89-108; kinds of 89-90; definition of, 90; indention, 90; some descriptive, 90-92; some narrative, 92-94; paragraph topics, 95-108; outlines

of, 214-217.

Parsing: and analysis, 222-234; definition of, 223; instructions for, 230, 231; models for, 231-234.

Participle: 196, 197; definition of, 197; forms of, 197; and infinitive, 194-198.

Parts of Speech: 43-47.

Passive Voice: definition of, 192; uses of, 192, 193; conjugation of a verb through the, 193; infinitive, 195.

Past Participle: definition of, 183; when used, 185.

Past Perfect Tense: 176.

Past Tense: 176.

Period: when used, 62; and semicolon, 63, 64; and comma, 64.

Personal Pronouns: definition of, 162; declension of, 164.

Phrase: verb, 60; use of, 136-138; definition of, 137; adjective, 201, 202; adverbial, 209, 210; prepositional, 218.

Plural Number: definition of, 148; how formed, 148, 149.

Plurals: how formed, 148; irregular, 148, 149.

Poems: *Excelsior*, 71-73; *Song of the Chattahoochee*, 74-76; *The Brave at Home*, 82, 83; *Little Giffen of Tennessee*, 84, 85; *Old Grimes*, 159-161.

Polysyllables: 41.

Positive Degree: definition of, 203; of adjectives, 204; of adverbs, 211, 212.

Numbers refer to pages.]

Possessive Case: of nouns, 154, 155.

Predicate: definition of, 34; how to find, 35; compound, 36, 37; simple, 37; position of, 38, 39; grammatical, 126-129.

Prepositional Phrases: 218.

Prepositions: as a part of speech, 44, 45; definition of, 77; use of, 77, 78; and pronouns, 217, 218; prepositional phrases, 218; cautions, 219; how to parse, 231.

Present Perfect Tense: 176.

Present Tense: 176.

Principal Parts: of a verb, 182-184.

Pronouns as a part of speech, 44; definition of, 52; use of, 52, 53; kinds of, 162, 163; declension of, 163, 164; how to use the cases of, 165-169; relative, 169, 170; caution, 170; how to parse, 230.

Proper Nouns: definition of, 45; and capital letters, 45; and common, 139-141.

Prose Selections: *The Owl and the Crows*, 92-94; *Jack the Giant Killer*, 96-100; *The Boy that was Scaret o' Dyn'*, 101-103; *The Earthquake and Volcano on the Island of Krakatoa*, 105-108.

Punctuation: 61-66.

Quantitative Adjective: 201.

Quotation Marks: when used, 66.

Quotations: from the Bible, 25-28; from Shakespeare, 31-34.

reach: conjugation of, 177, 178.

Relative Pronouns: definition of, 163; declension of, 164; use of, 169-170.

Rule of Agreement: 149.

Semicolon: when used, 63.

Sentences: definition of, 11; assertive, 11, 12; interrogative, 15, 16; imperative, 23, 24; exclamatory, 29, 30; grammatical subject and predicate of, 126-129; simple and compound, 129-132; complex, 133-135; analysis of, 222-230.

set: use of, 184.

Shakespeare: quotations from, 31-34.

Silent Letters: 47.

Simple Predicate: 37.

Simple Sentences: 129-132; definition of, 130; analysis of, 223-226.

Simple Subject: 37.

Singular Number: 148.

Spelling: 47-51; rules of, 48-50.

Strong Verb: definition of, 177; conjugation of, 178-180; list of, 183, 184.

Studies in Literature: 69-76; 78-86.

[Numbers refer to pages.]

Subject: and Predicate, 34-39;
 definition of, 35; compound,
 36, 37; simple, 37; position of,
 38, 39; grammatical, 126-129;
 case of, 153; verb agrees with,
 172-174.

Subjunctive Mood: definition of,
 187; and indicative compared,
 188, 189.

Subordinate Conjunctions: 220.

Suffix: definition of, 47; use of,
 146.

Superlative Degree: definition of,
 203; of adjectives, 203, 204;
 of adverbs, 211, 212.

Tense: 176-186.

that: as relative pronoun, 170;
 in relative clauses 203; as
 conjunction, 220.

there: as expletive, 39.

these: colon used after, 62.

this: colon used after, 62.

thus: colon used after, 62.

to be: conjugation of, 179, 180.

Topics: paragraph, 95-108; 214-
 217.

Transitive Verbs, 192.

United States: number of, 130.

Verb Phrases: 60, how to parse,
 231.

Verbs: as a part of speech, 44;
 definition of, 59; use of, 59-61;
 verb phrase, 60, 231; agree-
 ment of, 149, 150, 173, 174;
 tense, 176-186; weak and
 strong, 177-180; principal
 parts of, 182-184; mood, 186-
 190; voice, 191-193; transitive,
 192; intransitive, 192; infinitives
 and participles, 194-198;
 how to parse, 231.

Visualization: 18, 54.

Voice: definition of, 191; active,
 192; passive, 192, 193; infinitive
 active and passive, 195.

Vowels: 47.

Weak Verb: definition of, 177;
 conjugation of, 177, 178.

which: as relative pronoun, 170,
 in relative clauses, 203.

who: declined, 164; use as rela-
 tive pronoun, 169, in relative
 clauses, 203.

words: order of in sentences, 38,
 39; big and little, 40-43;
 classes of, 44, 45; spelling of,
 47-51.

LITERATURE TEXTS

ADDISON: Sir Roger de Coverley Papers. Edited by John Calvin Metcalf.

208 pages; price, 25 cents.

BURKE: Speech on Conciliation with America. Edited by James M. Garnett.

135 pages; price, 25 cents.

CARLYLE: Essay on Burns. Edited by R. A. Stewart.

159 pages; price, 25 cents.

COLERIDGE: The Ancient Mariner. Edited by Norman H. Pitman.

106 pages; price, 25 cents.

ELIOT: Silas Marner. Edited by Evelina O. Wiggins.

272 pages; price, 30 cents.

GOLDSMITH: The Vicar of Wakefield. Edited by G. C. Edwards.

269 pages; price, 30 cents.

MACAULAY: Essays on Milton and Addison. Edited by C. Alphonso Smith.

265 pages; price, 30 cents.

MILTON: Minor Poems. Edited by R. T. Kerlin.

171 pages; price, 25 cents.

POE: Poems and Tales. Edited by R. A. Stewart.

249 pages; price, 25 cents.

POPE: Homer's Iliad. Books I, VI, XXII and XXIV. Edited by Francis E. Shoup and Isaac Ball.

190 pages; price, 25 cents.

SCOTT: The Lady of the Lake. Edited by Evelina O. Wiggins.

223 pages; price 25 cents.

SHAKESPEARE: Julius Caesar. Edited by Carol M. Newman.

160 pages; price, 25 cents.

SHAKESPEARE: Macbeth. Edited by John Calvin Metcalf.

162 pages; price, 25 cents.

SHAKESPEARE: The Merchant of Venice. Edited by Robert Sharp.

197 pages; price, 25 cents.

SIMMS: The Yemassee. Edited by M. Lyle Spencer.

441 pages; price, 75 cents.

TENNYSON: The Princess. Edited by Charles W. Kent.

228 pages; price, 25 cents.

B. F. Johnson Publishing Company

RICHMOND, VA.

The Child's World Readers

By

SARAH WITHERS

Principal Elementary Grades and Critic Teacher, Winthrop Normal and Industrial College (S. C.)

HETTY S. BROWNE]

Extension Worker in Rural School Practice, Winthrop Normal and Industrial College.

WILLIAM KNOX TATE

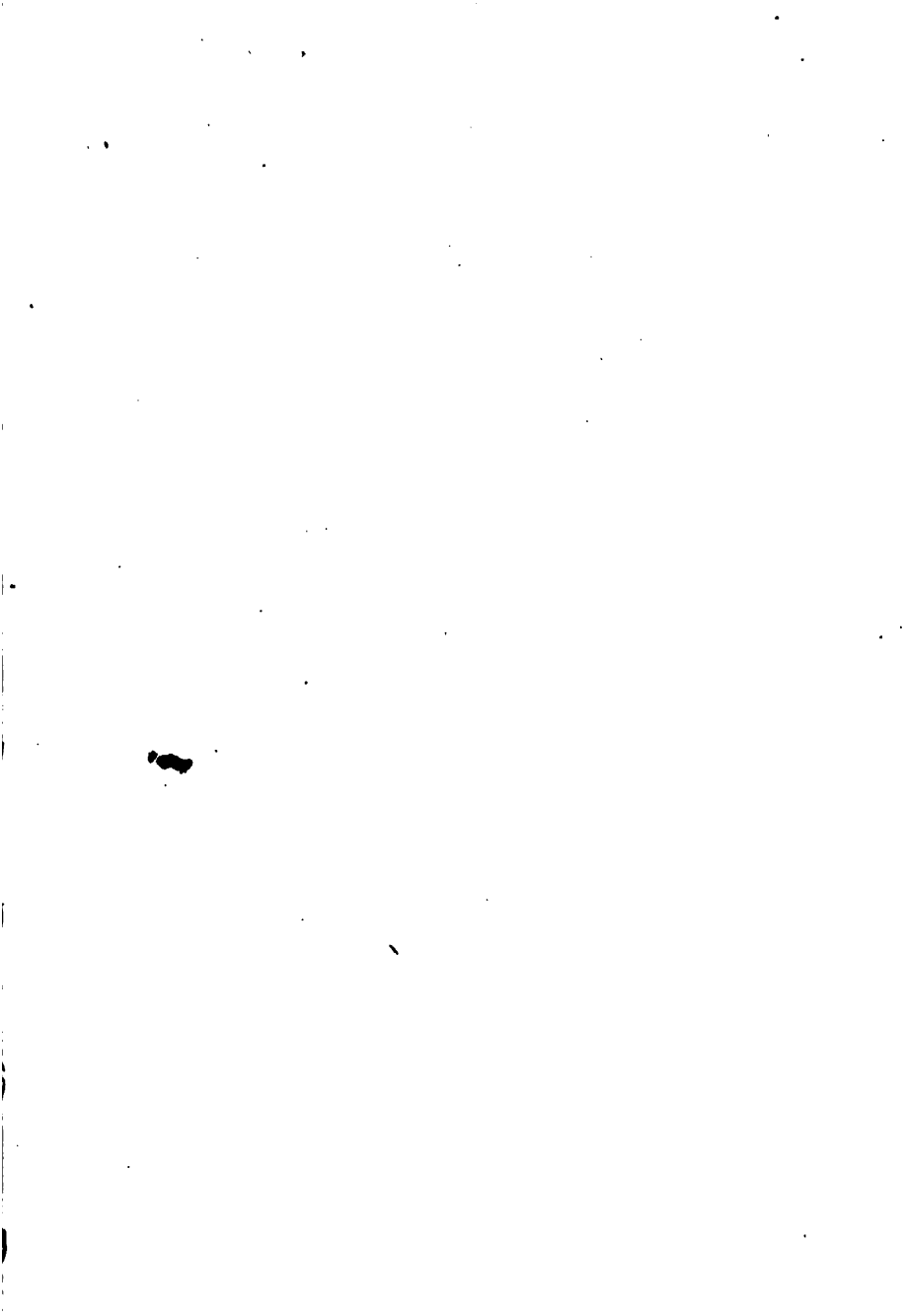
Professor of Rural Education, George Peabody College for Teachers, Nashville, Tenn.

Primer.....	.32
First Reader.....	.36
Second Reader.....	.42
Third Reader.....	.46
Fourth Reader.....	.54
Fifth Reader .....	.60
Manual.....	.40

(Ask for sample pages and beautiful illustrations)

B. F. JOHNSON PUBLISHING COMPANY

RICHMOND, VA.



CANCELLED



**THE LIBRARY
OF THE
UNIVERSITY
OF TEXAS**

**THE
JOSEPH LINDSEY
HENDERSON
TEXTBOOK
COLLECTION**



STATE EDITION

RETAIL PRICE 34 CENTS

The Price Fixed Hereon is by State
Contract, and any excess thereon
Should be reported to the County
Superintendent or to the State
Superintendent of Education